

The Medal Cabinet



Medal Collectors
of America

Issue 1
Summer 2000

A MEDAL COLLECTION

IT IS OBVIOUS THAT MEDALS POSSESS MANY SUPERIOR ADVANTAGES OVER THE LARGER PRODUCTIONS OF THE PENCIL OR THE CHISEL.

☛ MEDALS are less likely to break or moulder away.

☛ MEDALS are smaller, and therefore more easily transportable, and at the same time susceptible of very high finish in the mechanical part, and of striking effect in their manner of relating an event; & whilst the multiplicity of their impressions renders it next to certain that they will pass through an infinite number of hands, and become familiar to the minds of men in very distant ages and countries.

☛ MEDALS appeal both to the imagination and the judgement; & they operate both as history and poetry; & thus they fill up a very important place in the system of education.

☛ WHAT more simple or captivating mode is there of impressing on the memory of youth the dates and circumstances of remarkable events, or of enlivening their minds with the force of felicitous symbols and allegories, than is to be found in a collection of well-chosen and well-executed medals.

THE NEW YORK MUSEUM

October 5, 1816

Requoted in American Journal of Numismatics, January 1895

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The Medal Cabinet

Issue 1

Summer 2000

Journal of Medal Collectors of America

The Editor's Desk

Welcome to the first issue of ***The Medal Cabinet***, journal of ***Medal Collectors of America***, (MCA). Plans for this publication were announced at our organizational meeting during the 1998 American Numismatic Association Convention in Portland, Oregon, and finalized by our second annual meeting at the recent Chicago ANA convention.

It is our confident hope that ***The Medal Cabinet*** will be the long-awaited quality voice of medal collecting in the United States. Our most sincere thanks go to the authors whose contributions appear in this premier issue and to the advertisers whose generous and far-sighted support for this fledgling publication makes its appearance possible.

A cynic one said, "if you build your own boat, launch it at night." No such clandestine launch for ***The Medal Cabinet!*** Our first issue offers a varied selection of articles long and short, dealing with both U.S. and world topics, since MCA serves the needs of collectors of American medals and the wider world as well.

As this issue goes to press we are urgently soliciting articles and ads for the second number. We can produce as many numbers of ***The Medal Cabinet*** as we can fill with high quality, original articles. For the present, an annual may be offer the best chance of success. However, with enough member input biannual or even quarterly frequency is possible. Frequency of publication will depend entirely on you, our members. We can only print

what is submitted.

Ad rates are \$200 for a full page of hopefully camera-ready copy, \$100 for a half page and \$50 for a quarter page. Everyone realizes that these ads are a form of support for MCA and its goals, an expression of solidarity with our hopes and ambitions for medal collectors everywhere.

MCA's first year was busy and eventful. As the late Elbert Hubbard wrote long ago that for the success of any project, "always ask the busy man. The other kind has no time!" Each officer and director of MCA has a busy life and serving our new group has made their lives even busier. MCA's success will be the result of slow, secure foundation-laying, doing a good job within reasonable and realistically attainable goals, moving with what a famous court decision once specified as "all deliberate speed." Join us or stay with us in this epochal effort for medal collectors everywhere!

David T. Alexander
Editor

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The Florida Proclamation Medal of 1789

by John W. Adams

Proclamation medals were issued when a new Spanish king was proclaimed. The tradition began with Philip V in 1700 and extended through Ferdinand VII in 1808. Any governmental unit in any Spanish possession was eligible to issue a proclamation. Those that did a) wanted to curry favor with the new king and b) had the money to do so. Because several pieces sent to the king carried as much favor as several hundred given away locally, sponsors of proclamations were wont to be frugal. Thus, all "procs" are scarce and many, if not most, are rare.

Medals proclaiming the Spanish kings have been described by numerous authors. The classic sources—Herrera, C.W. Betts and Grove—have been content simply to list the pieces by location along with a minimum of accompanying information. Given the rarity of most proclamations, this brevity is understandable. . . . i.e. there are not many collectors who have cared to know more.

The founding of our club symbolizes an awakening interest in medals in general. Thus it is fitting that the first issue of *The Medal Cabinet* should contain the first detailed study of a specific proclamation. And there is no better place to begin than the 1789 Florida proclamation, possessor of a fascinating story and one of only two proclamations issued in present-day United States.

The 1789 Florida Proclamation commemorates an interesting point in our history. It was sponsored by a prototypical Spanish civil servant. And it presents numismatists today with a metrology that is challenging. Each of these three aspects deserves separate focus.

Zespedes in Historical Context

Vincente Manuel de Zespedes is a worthy sponsor of the 1789 Florida



**1789 Florida Proclamation Medal
B. & M., Ponterio Specimen**

Proclamation. Born in Spain in 1720, he grew up in southern Castile, a flat farming country strewn with the windmills that made Don Quixote famous. As an hidalgo, Zespedes was a member of the minor nobility, a sector of society that produced many of the officers for the country's far flung military establishment.

The mid-eighteenth century was a time of immense importance in our nation's history. Beginning with Admiral Vernon's capture of Porto Bello in 1739 and ending with the battle of Yorktown in 1781, the three great European powers—Spain, France and England—would see the vibrant expansion of their New World empires reversed.

Zespedes was present at many of the defining points in this drama. After his success at Porto Bello, Admiral Vernon turned to Cartagena where he was checked by the Spaniards, and then to Cuba, where he was likewise checked. Zespedes served with the defenders in both engagements.

Spain was involved only peripherally in the French and Indian War that culminated with the expulsion of the French from Canada in 1760. However, having allied with France at that time, Spain was not spared the British wrath. In 1762, a powerful fleet attacked Havana, destroying Morro Castle which was the lynchpin of the Spanish defense. Despite intense gunfire, Zespedes led supply columns to the castle on six occasions, receiving a special citation for his

bravery in so doing. The Spanish defense was gallant but unavailing.

At the Treaty of Paris in 1763, England returned Cuba to the Spanish but was ceded Florida in return. During Britain's twenty-year rule of this possession, Zespedes was advancing his career in Cuba, becoming colonel of the elite Havana Regiment in 1774 and governor of Santiago in 1780. At the Treaty of Versailles in 1783, the official culmination of our Revolutionary War, England ceded Florida back to Spain, thus setting the stage for the final act in our story.

Summary of Events

- 1760 Britain completes conquest of French in Canada
- 1760 Charles III proclaimed King of Spain
- 1762 Britain blows up Morro Castle, captures Havana
- 1763 Treaty of Paris — Britain, France and Spain. Florida ceded to Britain
- 1775 Revolutionary War begins in the United States
- 1777 France joins the colonists against Britain
- 1783 Treaty of Versailles — Britain, France and Spain. Florida ceded to Spain
- 1788 Charles III dies
- 1789 Charles IV proclaimed King of Spain
- 1789 Parisian mob storms the Bastille

When Vicente Manuel de Zespedes became governor of East Florida in 1784, he was following behind 20 year of British rule. At the seat of government in St. Augustine, there were more English residents (100) than Spanish (35). The entire population was a mere 1000 souls, with the predominant ethnic groups being Minorcans and Negroes. The Spanish military garrison contributed another 400 persons to what might fairly be described as a political backwater.

Whereas St. Augustine had been the first Spanish settlement in North America two centuries before, the location had not



1789 Florida Proclamation Medal
John J. Ford Specimen

prospered. The entrance to the harbor was shallow, narrow and literally strewn with wrecks. The land in the immediate vicinity was unsuitable for farming; there was no gold, silver, timber or peltry with which other colonies were endowed.

In modern vernacular, East Florida was a "loser." Indeed, Jose Salcedo, the head of the Louisiana Bureau of the Colonial office, wrote an extensive brief deprecating all aspects of the area and suggesting it be given back to England free of charge. In contrast, Governor Zespedes flooded the home office with glowing plans for the future, at the same time that he fended off the Indians to the west and aggressive Americans to the North, while waiting for the next food shipment and subsidy checks from Havana.

Thus, the Spanish foothold in Florida was a tenuous one. Zespedes needed to impress the non-Spanish majority with the might and majesty of the throne at a time when the British king had just been evicted from the United States and the French king was soon to lose his head. The death of Charles III in 1788 followed by the accession of Charles IV provided an opportunity. On the theory that everyone loves a party, Zespedes declared a three-day fiesta that was ultimately held in December, 1789. Plans for the event included balls, plays, cannon salutes and a Te Deum mass. Central to the celebration was a carefully orchestrated procession through the streets of the town—a spit-and-polish military parade with the

leadership on horseback escorting a likeness of the newly crowned king.

If the official account is to be believed, a crowd of several thousand watched the procession, a number greater than the population of the entire colony. The specially created proclamation medals were important symbols of the new king's authority. Zespedes scattered handfuls of these medals along the route of the procession.

Author	Comments
Herrera	Silver cast. TUS in reverse motto.
Betts (Benjamin)	Attributes to Florida, Uruguay. TUR in reverse motto
Medina	Silver cast. TUR in reverse motto.
Rosa	Silver cast. Very rare. 13.8gms, 34mm. TUS.
Grove	Cast silver. 13.8gms, 33mm. TUR.
Breen	Die struck or cast. Silver or bronze. "Die varieties exist." Silver specimen = 13.8gms, 33mm.

Numismatics

When it comes to proclamation medals, it seems like there have been as many authors as there are collectors. A short bibliography is appended, with the following table summarizing what the authors have had to say about the 1789 Florida proclamation in particular:

Herrera, Rosa and Grove are compendia of proclamations, differing in only minor respects. Medina includes historical background in many cases; he also introduces Governor Vincente Manuel de Zespedes, correcting the mistake Betts made in attributing the piece to Uruguay. Betts and Grove have the advantage (to many readers) of being written in English. Breen is the first author to point out that the

Florida proclamation comes in two metals—silver and bronze—and has been seen both struck and cast. Breen and Medina deserve credit for having gone well beyond the bare essentials.

Writing on proclamation pieces is made difficult by the scarcity of the subject matter. A moderately intensive survey of early auction catalogues produced only three entries for Florida 1789:

- 1) Lyman Low sale, 4/12/1877, lot 153 @ \$10.25. Bronze. VG, holed near edge. 33 ½
- 2) Lyman Low sale, 1/11/1898 (Benjamin Berts), lot 932 @ \$20.00. Silver. Per the cataloguer, "from very different dies than #1 above.' TUR in reverse motto.
- 3) Tom Elder sale, 6/12/1925 (Skilton), lot 2821 @ \$105.50. Silver. Fine. Very rare.

We understand that a list of appearances in European auctions would be similarly sparse. It is clear that proclamations have never been a commercial staple.

In recent years, the pace has accelerated somewhat. A modern census would include:

- 1) Henry Christensen sale 9/30/1967, lot 458. Silver, struck on a cast planchet. 32.9 x 33.5mm, 13.9gms. XF, extremely sharp with a diagonally reeded edge. PROCLAM: TUS in reverse motto.
- 2) Bowers & Merena sale, 1/5/1999, lot 1003. 33.6 x 32.7mm, (31.6mm if measured by the design only), 11.7gms. VE where details are up, but weak on lower half of reverse. Plain edge. Did not sell at a reported five-figure reserve. Previously Ponterio sale, 6/8/1985, lot 591 at \$6250. Earlier from Spain by private treaty. PROCLAM: TUS.
- 3) Harley Freeman collection. Silver and, per Carling Gresham, cast. Footnoted by Helen Tanner on page 200 of "Zespedes in East Florida 1784-1790." Present whereabouts not known.
- 4) James Kelly sale, 5/13/1949, lot 705. "struck

in silver. VF and extremely rare." Consigned by Alan Harper of Kansas City. Previously Colonel Green, Waldo Newcomer. TUS. Appears from illustration to be an after-cast.

- 5) Bowers & Merena sale, 3/28-31/1990, lot 1283 at \$6490. Metal de cloche. Described as struck but does not appear to be so from a photograph: no rim detail or hair detail; extra flan beyond the design. 34.1mm, 17.8gms. A crude piece. PROCLAM: TUS.
- 6) NASCA sale, 6/26-29/1978, lot 3655 @ \$1500. Bronze. F/VG but crude. No rim or hair detail. 33 x 34mm, but planchet extends beyond the edge. PROCLAM: TUR
- 7) American Numismatic Society. Bronze and apparently cast; whereas detail on rims did not transfer, better executed than #4 and #5 above. 33 x 34mm. Holed at K12. Believed to be from the Nesbitt sale (Lyman Low, 4/12/1897). Plated in Breen and described in the AJN, vol. 31, p.119. PROCLAM: TUS.

A close reading of the above census reveals a remarkable degree of diversity:

- 1) struck in silver
- 2) cast in silver
- 3) cast in bronze
- 4) #2 and #3 divided between TUR and TUS mottoes.

The struck piece is undoubtedly representative of what Zespedes designed and ordered. Our specimen #1 is struck on a cast flan sized exactly to the design, which includes a well-articulated rim and a reeded/ornamented edge. Equipment for manufacturing such a sophisticated product did not exist in St. Augustine. The governor would have needed to execute his project in Mexico City or perhaps Havana. The rarity of the "originals" may be a reflection of Zespedes' limited finances. However, having gone to the expense of commissioning dies, he must have ordered several hundred at least. We know from Helen Tanner's estimable dissertation on Zespedes that three specimens were enclosed in a report

to the king and three more in a report to the colonial office. In addition, the governor flung medals into a crowd of several thousand that had gathered for a three-day celebration of the happy event.

St. Augustine in 1789 was a provincial outpost short on most of the amenities including currency. Given that the proclamation was the same size as a ½ real piece, it seems reasonable to assume that many got spent. If, as Ms. Tanner maintains, Zespedes designed the medal himself, he was shortsighted in failing to convey examples into stronger hands. For him, no doubt, pleasing the king was more important than pandering to posterity.

The second specimen in our census is a well-executed cast that has been accepted as original by both Ponterio Associates (1985) and Bowers & Merena (1999). If one ignores the excess flan, the design itself is only 31.5mm or about six percent less than the "original" struck piece listed as #1. This degree of shrinkage strongly suggests that the piece is an after-cast. Because Zespedes concluded his term of office soon after the three day fiesta, there would have been no occasion under his regime to re-order medals. This historical fact together with a patina on #2 unlike the patina on any other 1789 proclamation we have seen suggests that after-casts of this design were produced well after the fact and probably for collectors.

The bronze casts—numbers 5, 6 and 7 in our census—are more difficult to explain. The casting technique is far cruder than on #2—e.g. the rim details come up faintly if at all—and the metal is base. Once again the size of the design only, ignoring the excess rim, is in the range of 31-32mm, suggesting a product that has been after-cast from a larger original. Why on earth would such pieces have been made? It is romantic to theorize that these less valuable specimens were the ones that Zespedes scattered to the crowd. However, the official account of the fiesta is quite specific in describing the distributed medals as being made of silver. The bronze after-casts, like the

silver after-casts, are probably of nineteenth century origin, made for collectors or museums who needed something to display in lieu of a rare original.

As Benjamin Betts was first to note, the 1789 Florida proclamation boasts two die varieties. The most distinguishing difference is PROCLAM: TUR versus PROCLAM: TUS in the reverse motto. The TUR variety is also differentiated by the lack of a raised portion below the bust and by the addition of two dots above the castle on the reverse. In total, the differences seem too great to be the result of a simple re-cutting.

Medina, Betts and Grove describe examples of the TUR variety, all cast in silver. The illustrations in Medina and Betts appear to depict a planchet that exactly matches the design. If so, these pieces at 33-34mm must be "original" casts made for the celebration.

Why should there be both cast pieces and struck pieces made for the same occasion? Perhaps the dies broke early in the run. Perhaps Zespedes did not trust a single source of supply given the regularity of shipwrecks and so arranged for a second. Such care would reinforce the importance he attached to the project.

Actually, one does not have to look very far for a precedent. The 1760 Florida

proclamation also comes in both struck and cast forms with minor design variations between the two. Benjamin Betts attributes the cast version to artisans in Cuba because of the similarities in the portrait of Charles III to the 1760 proclamation for Havana. As is true for the 1789 struck (TUS) proclamation and original casts (TUR), both versions of the 1760 Florida proclamation have similar weight and diameter.

To summarize, the 1789 Florida proclamations comes in at least four flavors: struck in silver, cast in silver, after-cast in silver and after-cast in bronze. For reasons that are no doubt sufficient, collectors have been willing to pay high prices for all four. Our purpose is not to find fault with such anomalies. Quite the contrary. The story of Zespedes and his three day fiesta is the story of a dedicated imperialist; it is an ironic contrast between the threadbare Florida of the eighteenth century and the gold-plated tourist Mecca of today; and it is an important milestone in the history of America as it progressed from European rule toward independence. Although there may be better reasons for owning some 1789 Florida proclamation as opposed to others, there are good reasons for owning any.

Appendix A - Principal Sources on Spanish Proclamations

Addison, Joseph. *Dialogos Sobre la Utilidad de las Medallas Antiguas. Madrid, 1794-1795.*

This work contains a catalog of the collection of Pedro Alonso O'Crowley.

Betts, Benjamin. *Some Undescribed Spanish-American Proclamation Pieces.*

Reprinted from the *American Journal of Numismatics*, 1898.

Betts, C. Wyllys. *American Colonial History illustrated by Contemporary Medals.* New York, 1894.

(Note: this reference lists only the 1760 Florida proclamation.)

(Continued on page 13)

Society of Medalists Pricing Guide

by Paul Bosco

Among American art medals, the most popular, available and affordable are those of the Society of Medalists. A sort of in-house R-&D department of Medallic Art Company (MACO), two bronze medals, about 2 7/8" and usually round, were issued annually (nos. 1 & 2 in 1930, 3 & 4 in 1931...), through issue #121. MACO hit problems (profitability & environmental regulations) and was sold to a western company whose name always escapes me. The series continues, but without the two-a-year subscription format the character of the series is undermined--although not the quality of the medals, which are sometimes larger and inventively shaped. It's unfortunate that the new MACO is not currying the favor of medallic artists by commissioning semi-annual issues, at a time when a renaissance in American medallic sculpture has made available a backlog of fresh talent. The first 110 issues featured 110 different American sculptors; who could say nos. 1-50 were not, on the whole, "better" than the next sixty? Today there are enough talented, interesting American sculptors *already working with medals* to fill up more than a decade of issues, and the Society opened its door to foreign artists in the late 1980's.

"SOMs" were available from the issuer for \$8 each--all issues back to 1930!--in the early 1970s, up from \$6 a year at the start. In 1970, pure silver examples were "authorized" and 25-150 were struck of many--not all-- issues. At about 10 times the cost of a bronze, these sold poorly and I expect MACO eventually found a buyer for all on hand in 1980--a refiner! (They melted for \$300-400 at the silver price peak.) Shortly after, the first 100 issues were "closed" and mintages published.

In 1975 I got a job at Schulman Coin & Mint, where our stock of SOMs were considered \$10 items, and a drug on the market at that. In

the early '80s I bought 88 of the first 92 in a Spink (London) auction, ex-Carnegies Institute, for under \$6 apiece including air post. Luckily, I forgot about them for a year, during which time Joe Levine (Presidential Coin & Antique) sold #2 (by Paul Manship) for \$51! Also, Johnson & Jensen came into existence, and the game changed! In the late '80s J&J (later Collectors' Auctions Ltd.) sold a full set piece by piece, with nos. 1-90 illustrated, for prices totaling \$6500.

Today, Bosco and PCAC dominate the SOM market. Dealers with small stocks tend to want the higher prices. I sell about half-a-dozen a month, and occasionally get a large order from a coin dealer with a customer seeking to complete a set. Many sell due to topical interest, or for gifts, but the biggest, broadest demand is for important sculptors. Those who pursue the complete series, or most of it, acquire a wonderful survey of the American art medal *and* of the moods and concerns of the nation.

Examples found at flea markets may be cheaper--or not! Buying multiple pieces at one time will almost always enable you to negotiate price a bit. Silver examples are all scarce; Nos. 1-50 start at about \$200, and late issues around \$120. Nos. 28-29 were first issued in smaller-size silver versions. In 1970, 2 7/8" bronze examples were created (mintage 100 each). I have sold these for \$150 or more, and have seen a good dealer offer one for \$450.

If reader response suggests it, I would happily expand this into a descriptive listing with artists' names, mintages, etc. The "standard work" on the series is Joseph Veach Noble's paper in the (1987?) COAC volume published by the American Numismatic Society.

Table of suggested values for Society of Medalists

Issue	\$ Value	Issue	\$ Value	Issue	\$ Value
#1	75-95	41	50	81	40
2	250-300	42	60-90	82	40
3	100	43	50	83	50
4	110-150	44	50	84	50
5	60	45	150-200	85	40
6	75-100	46	60-80	86	60
7	75-100	47	70-110	87	40
8	60	48	50	88	40
9	75-100	49	50	89	40
10	60	50	60-90	90	50
11	75-100	51	100	91	40
12	100-150	52	60	92	40
13	125-175	53	50	93	50-60
14	60	54	60	94	40
15	75-100	55	50	95	40
16	80-100	56	110-150	96	60-100
17	75-100	57	50	97	50
18	60	58	60	98	60-75
19	60	59	100-140	99	75-100
20	50	60	60	100	50
21	60	61	60	101	thru
22	75-90	62	50	107	@60
23	75-90	63	50	108	75-100
24	90-120	64	50	109	65
25	60	65	60-80	110	65
26	75-100	66	40	111	120
27	200-275	67	50	112	50-60
28	50	68	40	113	60-75
29	75-100	69	60-90	114	50
30	75-100	70	60-80	115	75-100
31	75-100	71	50	116	50-60
32	60-75	72	40	117	thru
33	50	73	40	121	@65
34	50	74	40	122	125
35	50	75	75-95	123	75
36	50	76	40	124	125-50
37	50	77	50	125	thru
38	50	78	60	127	@125
39	75-100	79	50	128	xxxx
40	50	80	50	129	125

Best Wishes and
Bon Voyage to . . .



M.C.A. and
The Medal
Cabinet

**With the Compliments of
TOM ADAMS**

THE UNIQUE 1797 WASHINGTON MASONIC MEDAL

Struck over a Brass Counterfeit Spanish 8 Reales

By Mike Hodder

The 1797 Washington Masonic Medal, Baker 288, is known struck in silver and brass. The silver specimens are known with an engrailed edge, although Baker stated that the specimen in the Charles I. Bushnell Sale, lot 1301, had a plain edge. The brass specimens also have engrailed edges. Both are very rare.

The specimen illustrated above is the Stickney-Wilson piece in brass with an engrailed edge. It is fully struck up and has the hint of a flan crack at 8:00 on the reverse. It is 35.0 x 35.8 mm in diameter on a slightly oval planchet. Its thickness ranges from 1.8 to 2.1 mm and it weighs 246.5 grains.

The obverse shows Washington's military bust facing left with the date, 1797, below and the inscription *G. WASHINGTON PRESIDENT* around. The reverse shows two pillars topped by globes of the sun and moon, compass and square, All-Seeing Eye, and a host of other Masonic symbols with the inscription *AMOR HONOR ET JUSTITIA G.W.G.G.M.*, around ["Love Honor and Justice. George Washington General Grand Master"]. The title "General Grand Master" was created for Washington by his own Grand Lodge of Pennsylvania in 1780 and was meant to give Washington that rank in all American lodges. However, none of the other lodges went along with the Pennsylvania resolution and the title lapsed.

At the 1996 Denver American Numismatic Association convention Alan Weinberg showed me a brass Peter Getz Masonic Medal that he had recently bought. It had once been in the George Fuld collection. It had a plain edge and was clearly struck over another coin. It was not then listed in the George Fuld-Russell Rulau revision of William S. Baker's *Medallic Portraits of Washington* (it came to be included in the 1999 second edition. as B.288E). Alan and I agreed that it was an important piece for many reasons and he kindly allowed me to write it up for *The Medal Cabinet*.

The undertype is a brass counterfeit Spanish 8 Reales with the Mo mintmark of the



Brass 1797 Washington Masonic Medal.
Engrailed edge. Regular strike.

Ex Stickney-Wilson. Alan Weinberg

Mexico City Mint. The host coin was first cut down to fit the size of the Getz Masonic Medal dies. Consequently, only parts of the undertype's legends still remain. On the obverse the ends of the Spanish king's toga can be seen on the left beside the letters *G WAS* in the overstruck legend, and on the right the letters *I GRA* of the Spanish legend *DEI GRATIA* ("By the Grace of God") can be read. On the reverse the letters *X M 8R* of the Spanish legend *REX Mo 8R* ("King. Mexico City Mint. 8 Reales") can be seen on the left, while the top of the Spanish coin's rightmost column and *TRA* from its legend *VLTRA* ["Beyond"] can be read on the right of the Getz piece.

The obverse of the Getz medal was struck over the obverse, the reverse over the reverse, of the Spanish coin. The medal is 33.6 x 34.5 mm in diameter, also slightly oval. Its thickness ranges from 0.7 to 0.9 mm and it weighs 119.1 grains. It is clearly smaller, thinner, and lighter than the Stickney-Wilson sale specimen. This should not be surprising, however, since its physical dimensions were determined by those of its counterfeit Spanish host coin.

The Spanish 8 Reales undertype is counterfeit, of course, since the coin is struck in brass whereas the genuine article would have been a silver coin. Counterfeit Spanish milled dollars, as the 8 Reales pieces were called in the 18th century, were a constant source of complaint by sheriffs, justices, and merchants.



***Brass 1797 Washington Masonic Medal.
Plain edge. Struck over a counterfeit
Spanish 8 Reales. Alan Weinberg Coll.***

The tools for making a cast copy of a genuine coin did not need to be very sophisticated to produce a fake that would pass as a genuine coin in most circumstances. Simple sand cast dollars were very common in colonial times.

More skillfully made fakes, either well made casts or die struck copies, were more difficult to detect and required more resources to make. Gangs of counterfeiters operated in colonial New York, Massachusetts, and New Hampshire, busily making die struck copies of Spanish dollars, some in silver, some in silver plated brass, and some in plain brass or even copper. In 1772 John Munro, a justice of the peace in Albany County, New York, wrote to Governor Tryon that he had broken up a gang of counterfeiters and had confiscated their equipment and dies. The gang had been making dollars dated 1760 and 1768. Justice Munro told Governor Tryon that he believed the Albany gang was affiliated with gangs in New Jersey and "...a place called Cowas back of New Hampshire".

The New Jersey gang was in Morristown, where Walter Mould later located his Mint for coining New Jersey coppers. The "Cowas" gang was led by Glazier Wheeler, who was known to the law as "The Money Maker of Cohoss". Glazier was finally arrested in 1774, when he was found in possession of 15 fake Spanish dollars all dated 1770. Wheeler escaped from jail shortly after his arrest and in 1785 he was reported back at his old trade in Massachusetts.

In an interesting grand jury indictment handed down in Massachusetts in 1785, one

Joseph Harris was found to have faked Spanish milled dollars in brass and copper. I have included the text of the actual bill of indictment here, because it gives the flavor of the times and shows how heinous the crime of counterfeiting was thought to be.

Hampshire

At the Supreme Judicial Court begun and holden at Springfield within and for the County of Hampshire on the Fourth Tuesday of September in the year of our Lord Seventeen Hundred and Eighty Five.

The Jurors for the Commonwealth of Massachusetts upon their Oath present that Joseph Harris late resident at Westfield in the County of Hampshire labourer being an evilly disposed person and continuing and intending the said Commonwealth of Massachusetts and all the citizens and subjects thereof and of the United States of America craftily falsely and deceitfully to defraud and injure on the twentieth day of May in the Year of our Lord Seventeen Hundred and Eighty Five at Westfield in the County of Hampshire aforesaid with force and arms Eight hundred pieces of false figured and Counterfeit money and Coins of Copper Brass and other mixed metals to the likeness and similitude of the good legal money and silver coin current in this Commonwealth called Spanish Milled Dollars then and there falsely and deceitfully did forge, counterfeit and coin, in Evil example to others to offend in like case against the peace of the Commonwealth aforesaid and law of the same in such case made and provided.

R N Paine Atty per Repub

A true bill

Nathan Rowley Foreman

Where Getz got this fake Spanish dollar from is unknown. He would not have had much trouble finding one. He would have faced no problems with the law because his possession of a fake was not proof that he made it. Spanish dollars made of brass, even silver plated, might not fool a modern collector but they were

certainly good enough to hoodwink most 18th century merchants. Glazier Wheeler's fakes were silver plated brass and were described as skillful. The false dollars that turned up in Philadelphia in 1755 were described as very good; they were detectable because the silver came off when the coins were rubbed.

If more of the undertype were visible we might be able to identify the maker of the fake Spanish dollar that Getz used. Glazier Wheeler's fake 1760's had the Mo of the Mexico City mintmark too close together on one side. The 1754 dated fakes that were around in Philadelphia in 1755 were described as having the name of Philip V instead of Ferdinand VI on the obverse!

No other Getz Masonic piece is known struck over a host coin. Other of Getz' products are, however. All the 1792 silver Getz "whatever-they-might-have-been's" (half dollars, cents, etc., take your pick) known to me are struck over host coins of various sorts, including French and British issues. The unique 1796 Getz silver piece struck on a hand ornamented, oversize flan (Baker-33), is actually over a genuine Mexico City Mint 8 Reales of the type struck 1772-1808. Clearly, Getz used whatever materials he had at hand when he struck his silver pieces. It should not be surprising, therefore, that he also used at least one brass counterfeit Spanish 8 Reales for his Washington Masonic medal.

(Continued from page 7)

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WANTED: Original articles for the next issue of THE MEDAL CABINET. Preferably in Word for Windows format accompanied by clear, high contrast art materials. MCA is seeking contributions dealing with all areas of US and World art and historical medals. MCA does not concern itself with Orders and Decorations, nor is its primary focus on the techniques and esthetics of medallic sculpture. We defer to existing organizations already serving these areas.

REMEMBER: THE MEDAL CABINET will appear only if MCA receives enough high quality, original articles to fill its pages.

ROMANCING THE OLD "GW" BUTTON

Elizabeth P. Stanfield

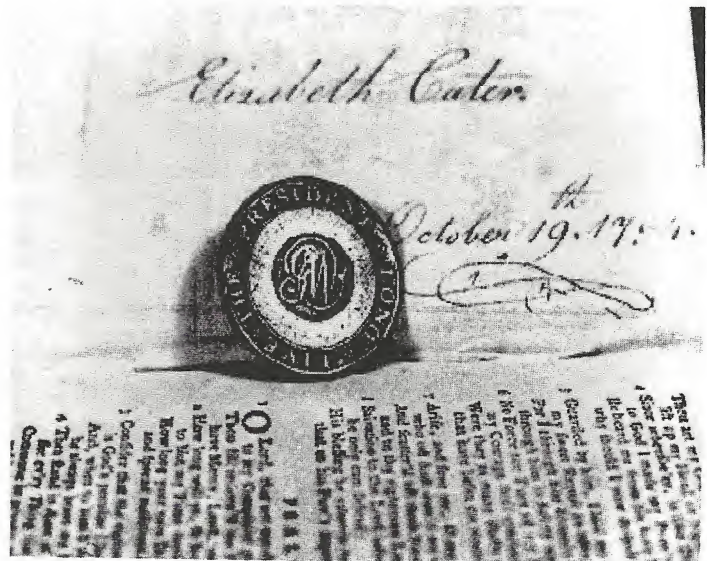
As far back as anyone can remember, the old "GW" button had bumbled about in a battered shoebox amid the Confederate correspondence of my father's side of the family in the hills of middle Tennessee. In 1974 as patriotic fervor for the approaching Bicentennial celebration of our nationhood gathered momentum, I decided to identify the family memento about which there seemed to be no accurate information.

As the Chinese found out centuries ago, the longest journey begins with a single step. It only took one phone call to a dealer in military artifacts in Marietta, Georgia, to have him on my doorstep with the very book needed to identify the GW button: **Record Of American Uniform And Historical Buttons With Supplement** by Alphaeus H. Albert, published in the preceding year. ¹ Mr. Albert's book is still the definitive work on historical uniform, political campaign and commemorative buttons of our nation.

Mr. Albert, collector, research specialist and respected military historian, dedicated his book to the memory of the "Men and Women who served their Country for the preservation of LIBERTY and FREEDOM," including his great-great-great-grandfather Nicholas Albert(hal), Private in the 6th and 9th Battalion, Lancaster County (Pennsylvania) Militia, Continental Army.

The **Record**, as Mr. Albert's book is commonly called, contains 35 pages of Washington Inaugural Buttons. On that memorable evening in the fall of 1974 with the dealer looking over my shoulder. I had "the old GW button" in one hand while leafing slowly through the pages of Mr. Albert's book and comparing my button to those depicted there. After ten pages without success, I spotted a button like mine with this description:

"THE SCRIPT "GW"; a script GW monogram in the center, with each word in the encircling legend LONG LIVE THE PRESIDENT



separated by a 4-dot ornament; 1 piece. The device is in raised letters on a depressed field. 35mm. R-7.¹

"I turned to the dealer to inquire, What does R-7 mean? "He had an unusual look on his face. "Means 'unique.' One, possibly two, in the world. May I see the button?" With a smile, remembering that possession is nine-tenths of the law, I closed my fingers tightly over the button and said sweetly, "Let's just see if we can reach Mr. Albert by phone."

Once I had reached the foremost authority on American uniform and historical buttons at his home in Hightstown, New Jersey, our conversation was an almost comical, North-South, June-December, male-female stichomythia. During the verbal exchanges, I was awash with the enthusiasm of my discovery and Mr. Albert was, at first, curiously unaffected. "I have a George Washington button," I announced, opening my fingers a little to peek at it.

"That's nice," he replied. I had to remind myself that he had seen all those on the pages of his book. Then he added, "But you know there are dozens of types of GW buttons, some of them spurious, produced about the time of the Washington Inaugural Centennial in 1889." I persisted. "But my button is just like one you

have pictured on page 381 in your book. It says 'LONG LIVE THE PRESIDENT' around the edge."

"There are at least three pages of buttons with that legend." "But Mr. Albert," I insisted, "There is only one button on which each word of the legend is separated by a 4 dot ornament." Are you going to be at home this weekend?" asked Mr. Albert. Despite being over 80 years old, he drove himself down from Hightstown, New Jersey, to see and authenticate my "old GW button." And to present me with an autographed copy of his book the *Record*. His assessment of the button is contained in the letter I received from him upon his return to Hightstown and his duties as town historian:

"I can understand your ecstasy and I can join you in your joy on finding the button and learning the identity. You are indeed fortunate in finding this button among your possessions. I remember with pleasure my experience several years ago when I first learned of the existence of the button I now own and being able to add it to the list of Washington Inaugural buttons as a new variety. My button came from Arkansas. Since then yours is the third specimen to be reported, changing the rarity to R-6, still a very scarce button. ... Congratulations on having found so fine a button."² In a letter penned the day after Washington's birthday in the Bicentennial year of 1976, Mr. Albert reiterated: "Even with three [of this variety of George Washington button] known, it is a very rare button -- in fact, one of the rarest of the series."³

Catalogue values have not been assigned to Washington Inaugural buttons. They are so scarce and collector demand so great that any estimated value, even if assigned by an established auction house such as Sotheby's or Stack's would be obsolete by the actual time of sale. The assignment of a rarity scale is a better guide for the collector contemplating a purchase. In the 20 years since the Bicentennial, interest in Washingtoniana in all its forms has increased to such an extent that collectors have had to revise the values of some of the scarcer specimens by a generous percentage. To illustrate, a copy of *Washington's Farewell Address* with Andrew

Jackson's autograph, estimated at \$5,000, was sold by Sotheby's in October 1996 for \$23,000.⁴

Historical Washington Inaugural buttons have been among the mementos most treasured and handed down through successive generations. As Edward H. Davis, well-known archivist of the Scovill Manufacturing Company, Waterbury, Connecticut, says in his foreword to Mr. Albert's first book, *Washington Historical Buttons*: "To study the buttons associated with Washington's post-military career is, in fact, to revive the spirit and temper of the infant days of our Republic."⁵ Political conditions in the United States, England and France during the years 1789-90 gave rise to similar celebrations and public reactions.⁶ Many types of novelties such as ribbons, sashes, bandeaux, fillets, fans, snuff-boxes, penny broadsides and other ephemeral memorabilia of a similar nature were produced, including buttons.

The subjects of all these various commemorative items were the Heads of State of the three countries. Our fledgling nation was the forerunner of such national and nationalistic, that is patriotic, celebrations. The George Washington Inaugural buttons undoubtedly predate buttons struck in England to celebrate the recovery of George III whose life had been despaired of for several months and those worn in France in honor of Louis XVI before radicals seized control of the direction of the French Revolution.

Slogans were popular for the earliest "metallic disks of history" as Mr. Albert calls political buttons in the *Record*.⁷ The three most popular slogans for Washington Inaugural buttons were REMEMBER MARCH 4, 1789, MEMORABLE ERA 'THE FOURTH OF MARCH, 1789, the day appointed for the organization of the new government, and LONG LIVE THE PRESIDENT. The words shouted by Robert R. Livingston, Chancellor of the State of New York,² when he had concluded administering the oath of office to George Washington struck a responsive chord in the hearts of his countrymen. From the balcony of Federal Hall overlooking Wall Street his words were carried throughout the land.⁸ Livingston had actually cried out, 'Long live George Washington, the

President of the United States!" Although shortened to *"Long live the President!"* this legend became a prominent part of the ornamentation on numerous articles of clothing and accessories and other decorative items appearing during this period.

On April 30, 1789, inside the remodeled Federal Hall and the newly redecorated Senate Chamber, Washington gave his Inaugural Address and at the same time gave a boost to the young nation's manufacturing industry. He wrote in his journal, "On this occasion I was dressed in a suit of clothes made at the woolen manufacturers at Hartford, as the buttons were also."⁹ From other contemporary accounts we know that the "specially made brown suit" as Douglas Southall Freeman calls it, was a deep shade of fine broadcloth spun and worn "to advertise American industry."¹⁰ It was also in a homely way to proclaim American liberty since the device on the buttons was that of a wing-spread eagle."¹¹ William Rollinson, later to become a famous copper engraver, had been employed to chase the coat of Arms of the United States upon a set of gilt buttons presented to Washington as a gift on that memorable day.¹² Frugality and patriotism urged abstinence from foreign manufactures and the use of things made at home.

During Washington's Presidency, large brass and copper buttons, 35m, a bit less than the diameter of a silver dollar, were worn on men's greatcoats. Many of these buttons in the center have a facsimile of the president's written initials, the monogram bearing a close resemblance to the watch seal worn by the Father of Our Country. It is possible that some of these "LONG LIVE THE PRESIDENT" buttons were not worn at the first Inauguration. Some were manufactured subsequently and sold for various celebrations occasioned by Washington's good will tours to various parts of the Country during his first administration. According to contemporary records, local enthusiasms ran high and a great variety of items appeared to be worn on these occasions.

"Battered and bent with the changes of a century, an old copper button..." so begins a description of a 'GW button' in an article from

The Providence (Rhode Island) Journal in 1889.¹³ That is not the case, however, with the button that has descended in my family. Its condition is much more to be compared with that of the Grecian urn in Keats' famous ode. "Thou still unravished bride of quietness, Thou foster-child of silence and slow time." What is remarkable is that the shank, the part of the button that allows it to be sewn to the coat, is not only intact, it is sturdy and tight as a recently manufactured one. Details like this, as well as its fine workmanship determine a button of museum quality, representing the best that collecting Washingtoniana has to offer.

Washington Inaugural buttons have survived more than two centuries because someone was thoughtful enough to preserve them. The button in my family represents what Judge Chester Pendleton in the *Quarterly Bulletin* of the National Button Society has called "the fortunate accident of generations of successive owners, each of whom recognized the historical character of the inheritance, and has preserved the button for us."¹⁴

The most compelling information about this particular button--its specific provenance--may never be known. Who wore the button on his greatcoat? Did he actually attend Washington's inauguration? The first? The second? If so, he would have traveled even farther enduring the miserable conditions on the new nation's roads than did the great man himself. Or did he greet the President along his triumphal tour through the South during his first administration?

President Washington gave much thought to the buttons he wore on the first inauguration in this nation's history. This consideration from the one "who by sword, counsel and public service did more for America than any other of her great patriots" brought pride and respect to the designers and artificers of his buttons.¹⁵ To quote Edward H. Davis, archivist of the Scovill Manufacturing Company: "How mightily would that pride be increased could they know the thought and study and cherished preservation that George Washington's countrymen are extending to the surviving buttons today!"¹⁶

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¹ Alphaeus H. Albert, *Record of American Uniform and Historical Buttons with Supplement.* Boyertown, [Pennsylvania. Boyertown Publishing Company, 1973, p. 381. The author's copy of this book is autographed by Mr. Albert. [Hereinafter referred to as *Record*.]

² Alphaeus H. Albert, Hightstown, New Jersey, to Elizabeth P. Stanfield, Norcross, Georgia, September 10, 1974.

³ Italics his.

⁴ *Atlanta Journal*, October 30, 1996, Section A, p. 10.

⁵ Princeton: Princeton University Press, 1949, p.ix. [Hereinafter WHB.]

⁶ Albert, WHB, p. xi.

⁷ *T Record*, p. 371.

² Douglas Southall Freeman, GEORGE WASHINGTON (New York: Charles Scribner's Sons, 1954), VI. p.192.

⁸ Douglas Southall Freeman, *George Washington.* New York. Charles Scribner's Sons, 1954, VI. p.192.

⁹ Miriam Anne Bourne, *First Family: George Washington and his Intimate Relations.* New York, W. W. Norton & Company, 1982, p. 133.

¹⁰ VI, p. 188.

¹¹ Ibid.

¹² *Record*, p. 374.

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¹⁵ Jacksonville, *Florida Times-Union*, Sunday, February 23, 1930.

¹⁶ WHB, p. ix.

THE COIN COLLECTOR WHO NEVER RETURNED

By Doug Thurber

The medal "collecting" area was on the other side of the room both at the Long Beach show and in my cranial mass. You know you enter with the U.S. coinage mostly center and to the right, medals and foreign mostly left. I'll refrain here from trying to draw some relationship regarding these locations with the right and left brain, but it is an idea. (These should be no political correlation either.) But Long Beach is where 'it' started for me.

Reading David Alexander's enjoyable piece on how he found his first medal and "got started", I am encouraged to go on and share my impact with metallic destiny. I am compelled at least to tell David that I was the one in Portland who told him that the DO-X aircraft had 12 engines. I should have known since I own an example of 'his' K. Goetz 110 mm DO-X.

So let me continue by introducing the fact that my grandfather collected stamps. And secretly enough so as I didn't know it at age 10 when I announced to him I collected coins. Surprisingly there was instant acceptance of my collecting. That next Christmas time he encouraged me and exploded my numismatic horizon with a GEM buffalo nickel. In my bluebook it was the sun in the worn darkness of my 'from change' buff's. (Obviously I've never forgotten that coin -- and kindness.)

Grandpa died in the 1960's and I'm 50 now with a legacy of a strong coin collecting thread that weaves through if not connecting my last 44 years. By way of family mechanics, I wound up with a few ex-grandpa Zeppelin stamps, that needed (at least I thought) the care that one would give to a dozen eggs in a subway at rush hour. Did stamp collectors invent the 'Don't fold, spindle, or mutilate' admonition? I had those stamps with me 2 years ago on 'the floor' so I could turn those Zeppelin eggs into money and relieve myself of the burden. I did the deed on the 'otherside' of the room. Well, those of us who know the Long Beach show envision the location of the relatively few stamp guys and the necessity on leaving the stamp venue/avenue to pass near if not through the tables of flying saucers. You know any medal compared by a coin collector to a Mercury dime is

at least an Unidentified Fugio Object.

Please remember that until this moment I didn't know a Zeppelin medal (or coin) existed. I was crossing the floor with a measure of regret that something my grandfather had cherished had been degraded to just some insignificant cash in hand. Walking 'back home' with the airship shape fresh in my mind's eye from those stamps, spotted a really, could it be a Zeppelin on a medal? Yes! And how better to pay tribute to grandfather's legacy and have remembrance in the form of which I know how to handle. It was the Karl Goetz medal to commemorate the christening of dirigible Z 127 on the 90th birthday on the inventor, Count von Zeppelin (Kienast # 408); Wow!, 36 mm in silver depicting a celebration. To me it symbolizes my christenings, a medal collector is born (and thanks grandpa).

Believe that I've grown rapidly in number of both experiences and pieces in these past several years of medal collecting. I've been duly baptized. But since I left that show with my 1st medal and a copy of Kienast (Thank You Larry) I have never enjoyed collecting more.

One of my rights of passage was dealing with the storage and display challenge associated with 'beyond coin size'. The need was to enjoy both sides of a medal without the seeming necessity of risky handling and exposure to damage. The fine people at Dansco got a few of my calls and they now offer 60mm, 70mm, and blank album pages that are 318" thick. David's DO-X at 110mm for instance owns a page to itself with the custom hole made in a blank page by a local graphic arts store. Both sides of the medal are enjoyed at a simple turn of the page. (Call me for info on pages, (360) 708-6373)

I own a lot of other stories and medals to share with you in the future. I humbly think that my most noted function at the organizational meeting, (beside correcting David and volunteering to be the 1st life member of MCA) was to run for more copies of application forms. But, as all the people who read this that know me in my collecting realize, I'm a 'whatever it takes' collector.

... **Cheerful Collecting!**

SILVER JUBILEE: COINS AND MEDALS COMMEMORATING 25 YEARS OF THE REIGN OF GEORGE V

By Scott Miller



Silver Jubilee Medal obverse master die

A number of years ago I was fortunate enough to purchase Helen Farquhar's copy of Brooke's *English Coins*. While the book itself was not annotated, it was accompanied by an envelope containing letters and clippings. Included were several items relating to the 1935 crown commemorating the silver jubilee of King George V. For a number of reasons, I became interested in the coins and medals issued for this event, and soon found that the available literature did not adequately describe the official issues. I hope that this article will, at least partially, correct this deficiency.

Although twelve English monarchs had previously reigned for twenty-five or more years, George V was the first to have a silver anniversary celebration.¹ The term "jubilee" originally referred to an event occurring every fifty years, but during the nineteenth century, European monarchs increasingly marked the twenty-fifth anniversary of their reigns with public celebrations. Examples include Leopold of Belgium in 1856, William III of the Netherlands in 1874 and Oscar II of Sweden in 1897.

On the morning of May 6, 1935 the King and Queen, along with other members of the royal family proceeded in state to St. Paul's Cathedral where a Thanksgiving Service was held. At eight o'clock that evening, the King

broadcast a message of thanks to his people. The weeks that followed were filled with balls, naval reviews, and other diversions of the rich and famous. It was noted that until he noticed the overwhelming outpouring of emotion and enthusiasm generated by the jubilee, the King never realized how popular he had become.²

Queen Mary is often credited with having first proposed the idea of a silver jubilee in 1934.³ When preliminary discussions were being held regarding the forthcoming celebrations, suggestions were made for a redesigned coinage and the issuance of specimen sets. This idea was not accepted,

Metal	Size	Issue Price ¹⁷	Number Sold ¹⁸
Gold	Large	50 guineas	100
Gold	Small	12 guineas	247
Silver	Large	1 guinea	9,649
Silver	Small	2/6	139,643

partly because both had been produced as recently as 1927.

Nevertheless, "anxious that English Numismatics should have its own memorial of the Jubilee...[deputy Master of the Mint, Robert Johnson] invited two coinage experts to consider a reverse design for a special Commemorative Crown piece". The two artists were Kruger Gray and Percy Metcalfe, and even though, no restrictions were placed on them, both produced versions of St. George and the Dragon. Gray's design was the more traditional of the two, while that by Metcalfe was in the then, modern art deco style. Both artists had their supporters among the advisory committee, but in the end, Metcalfe's design was approved, although not unanimously. By proclamation of May 4, 1935 the jubilee crown was authorized to be coined only in the jubilee year.⁴

In addition to the currency coin of .500 silver which would be available in unlimited quantity at face value, gold and silver specimens were authorized for sale to collectors. While maintaining the same design as the currency coin, the patterns, as they were

**Royal Mint
Workers
Packaging
Completed
Jubilee
Medals.**

Note:

**At least three
different sizes
and types of
packaging in
this picture**



called, differ in that the edge inscription is raised rather than incuse. A total of thirty gold patterns were struck with twenty five, housed in leather cases, offered for sale to collectors at £50.⁵ Of the remaining five, one was presented each to the King and to the Mint Museum. The remaining three were offered to the British Museum, the Bank of England and the Worshipful Company of Goldsmiths on payment of the bullion value of the coins. ⁶The 2,500 silver specimens, housed in card boxes, were offered to collectors at 7s. 6d. ⁷

Newspapers carried articles concerning the issuance and ordering instructions for the patterns on May 6. Applications were to be addressed to the Deputy Master and Comptroller of the Royal Mint and must have been postmarked no later than May 14. The gold specimens were allocated by ballot, and payment had to accompany each application. The names of the successful applicants from 1,329 received were published May 27. Ordering instructions for the silver patterns were similar, except that payment was not required with application. The silver patterns were sold in order of receipt of application, but no single application could be for more than four pieces. ⁸ The mint received orders for more than the 2,500 patterns authorized, and offered the unlucky applicants specimens of the currency crown in a red card box. These specimens were specially handled, and were 20

therefore superior to the normal currency issue.

The limited number of patterns immediately sparked a desire by some to acquire examples at almost any cost. According to an article in the Sunday Times of June 16, 1935, offers of £6 were reportedly being made for the silver patterns and £2,000 for the gold.⁹ The currency crown also exists as a proof coin with incuse edge inscription, but these are quite rare. Additionally, varieties of both the currency crown and silver pattern exist with their own distinctive errors in the edge description. Whereas the normal edge reads DECUS ET TUTAMEN * ANNO REGNI * XXV *, the edge inscription of the currency crown is occasionally seen as MEN * ANNO REGNI XXV, and that of the pattern as DECUS ANNO REGNI ET TUTAMEN * XXV *.

In addition to the commemorative crown, two types of medals were authorized. One, a military medal, was to be a personal souvenir from the King. Designed by Sir William Goscombe John, the obverse carries the conjoined portraits of the King and Queen, while the reverse depicts the royal cipher and dates of accession and jubilee. The obverse model was received at the mint on November 5, 1934 and that of the reverse three weeks later.¹⁰ The obverse portraits, in very high relief, caused



Silver Jubilee Decoration for the Armed Forces

some concern at the Mint, as each planchet would require strikes, with annealing in between.¹¹ This problem was solved "by starting with a blank smaller in diameter than the medal, and much thicker than the blank normally used for this size of medal. This was placed eccentrically on a special blanking die so that it came opposite the parts of high relief. By this means the medal was completed with one heavy blanking blow, followed by two lighter finishing blows after the splash of metal had been clipped away. The edge of the medal was finally trued up in a lathe".¹² In all, 85,234 silver medals were struck and suspended from a 1 1/4 inch wide red ribbon with two blue and one central white stripe at either edge.¹³ In late November, the artist pre-empted the official announcement of issuance of the medal by Buckingham Palace when he forwarded to various newspapers a description of the medal. The King was reported as having been most displeased.¹⁴ Production of the medal was completed early enough so that they could be distributed by the date of the jubilee. They were awarded to members of the royal family, officers of state, officials and servants of the royal household, as well as to government officials, members of the armed forces, police officers and others.¹⁵

In addition to the military medal, a commemorative medal was authorized for sale to the public. As the medal would be available for purchase throughout the empire, consideration was given to the use of different reverse designs significant to the various parts of the Dominions. After consideration of several suggestions, including one by the King that the reverse display the royal arms and a crown surrounded by the shields of the Dominions, it was decided that one medal would suffice. Designed by Percy Metcalfe, the obverse displays the conjoined busts of the King and Queen, while the reverse depicts Windsor Castle along with the inscription from Virgil "Stet Fortuna Domus" (May the Fortune of the House Last Long).

The commemorative medal was offered for sale in gold and silver in 2 1/4 and 1 1/4 inch versions. Unlike the other versions, which were



A special reverse die bearing the counterseal of the Great Seal of South Africa was coupled with the standard obverse to strike 1-1/4 inch medals at the Pretoria Mint.

struck with a brilliant finish, the large silver medals display a matte finish. In choosing the size and composition of medals, a conscious decision was made to exclude the production and sale of bronze medals so as not to interfere with the private manufacturers of cheap medals. Still, there were a number of protests by the private mints over the government's infringement of their trade. As might be expected, the medals produced by the protesting mints were of poor quality.

In a departure from its usual practice, the Mint appointed Baldwin's and Spink & Son as official distributors. Overall, the medals proved popular; as evidenced by the following figure showing issue price and numbers sold¹⁶:

Although the small silver medals were normally issued with a brilliant finish, 4,400 such medals, dispatched to Australia in fulfillment of an order, received a matte finish and were housed in a leather, rather than card box. Four hundred bronze medals were also struck. These, too, which have a matte finish, were placed in card boxes and forwarded to the Royal Seamen's and Marine Orphanage.¹⁹



Small silver medals were also produced at the branch mints in Pretoria and Calcutta. These are distinguished by the mintmarks P and I, which can be seen among the foliage on the reverse. A total of 26,300 medals produced at Calcutta and 1,800 from Pretoria were also sold. In addition, a special reverse die bearing the counterseal of the Great Seal of South Africa was coupled with the standard obverse to strike 1 1/4 inch medals at the Pretoria Mint. These were struck with a variety of finishes and are sometimes seen on an egg shaped planchet

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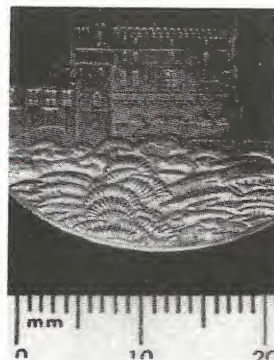
with suspension loop. A total of 287,000 silver and bronze South African medals were sold.²⁰

One additional type of medal was struck, but is only semi-official in nature. The governor of one of the African colonies requested the production of a medal that could be worn by the native population. Authorization was granted for the private manufacture, under mint supervision, of a diamond shaped copper medal bearing the obverse of the 1 1/4 inch medal.²¹ Struck by Charles Wright Ltd. of Edgware, Middlesex, the medals were to be worn from the neck on a red cord.²²

The obverse design saw additional use when it was authorized as a voluntary hallmark for silver bearing the date letters for 1933-34, 1934-35, and 1935-36. The Assay Office was authorized use of this mark until December 31, 1935. Master punches were prepared at the Mint in 1, 2, 3, and 5 millimeter sizes, and forwarded to the Goldsmith's Company which arranged production of working punches for the provincial assay offices.²³ In addition, one other piece has been examined that so far, has escaped a completely satisfactory explanation. It is a 28 mm. diamond shaped piece of silvered bronze bearing a 17 mm. uniface impression of the obverse die, without legend.

Despite the limited number authorized, the issues of 1935 exist in a surprisingly large number of varieties. As with other modern issues, they are all too often overlooked, or dismissed as common or insignificant, yet offer wonderful opportunities for research.

I would like to thank the following people for their generous assistance: Paul Bosco, Francis Campbell of the American Numismatic Society, Graham Dyer of the Royal Mint, Christopher Eimer, Dr. John Kleeberg of the American Numismatic Society, Normand Pepin, and Dr. Alan Stahl of the American Numismatic Society. I would also like to thank Dr. Jay Galst who graciously provided fine photographs on short notice.



A dink in the reverse

- ⁵ The Times, May 6, 1935
- ⁶ Clayton, Peter A. (ed.). "1935 Jubilee Crown Pieces Extracts From House of Commons Hansard" Seaby Coin and Medal Bulletin, April 1990, No. 849, pp.76-79
- ⁷ The Times, May 6, 1935
- ⁸ Sixty-Fifth Annual Report, pp. 5-6
- ⁹ Sunday Times, undated clipping
- ¹⁰ Sixty-sixth and Sixty-seventh Annual Reports of the Deputy Master and Comptroller of the Royal Mint, p.48
- ¹¹ Eimer, Christopher. "Sir Robert Johnson, The Mint and Medal Making in Inter-War Britain", The British Numismatic Journal, vol. 55, 1985 p.177
- ¹² Sixty-sixth and Sixty-seventh Annual Report, p. 48
- ¹³ Wollaston, Henry, British Official Medals for Coronations and Jubilees (Long Eaton, Nr. Nottingham, 1978) p. 87
- ¹⁴ Eimer, p.177
- ¹⁵ Cole, Lieut. Colonel Howard N. Coronation and Royal Commemorative Medals 1887 - 1977 London, 1977) p.40
- ¹⁶ Laurence Brown (British Historical Medals 1760 -1960, vol. 3) provides the following mintage figures: large gold - 99; small gold - 247; large silver - 16,486; small silver - 220,754). The number of small bronze medals struck is given as 447. Henry Wollaston (British Official Medals For Coronations and Jubilees) provides numbers issued similar to those in the mint report, with the exception of the small silver, which he gives as 167,743.
- ¹⁷ Sixty-fifth Annual Report, p.2
- ¹⁸ Sixty-sixth and Sixty-seventh Annual Reports, p. 11
- ¹⁹ Dyer, G P, unpublished letter dated 10 April 1991
- ²⁰ Sixty-sixth and Sixty-seventh Annual Report, p. 11
- ²¹ Sixty-sixth and Sixty-seventh Annual Report. p.3
- ²² Dyer, G P, unpublished letter dated 10 April 1991
- ²³ Sixty-fifth Annual Report, pp. 3-4

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¹ Edwards, Anne. Matriarch, (New York, 1984) p.369

² Edwards, pp. 372 - 376.

³ Edwards, p.369

⁴ Sixty-fifth Annual Report of the Deputy Master and Comptroller of the Royal Mint, pp. 5-6



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MEDALS OF THE LAST HABSBURG

One Collector's Quest

By David T. Alexander

The Historical Background

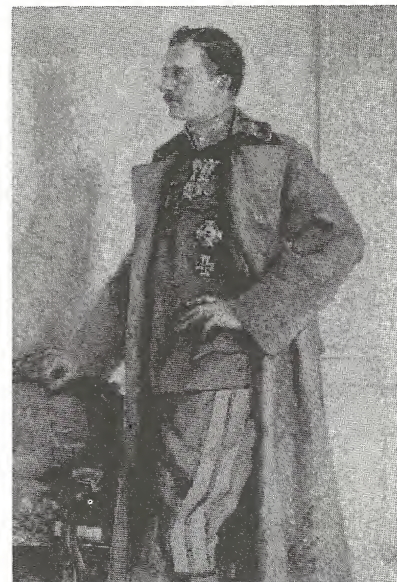
The House of Habsburg fell in November 1918 after some 640 years of rule. The fall of the dynasties was one of the pivotal event of the violent 20th century, yet the end of the Habsburgs, Hohenzollerns, Romanovs and the Ottomans is reflected only indirectly on the wartime coinages of their countries. This should be no surprise to experienced collectors, since modern coinage frequently fails to meticulously illustrate the most important developments of contemporary history. This contrasts vividly with ancient coins that minutely document the history of the Greeks and Romans.

In post-Renaissance times the medal has actually provided the most detailed record of political and military events. Napoleonic France is a dramatic example. Laid side to side, all the silver and gold coins of 1799-1815 merely tell us that a ruler named Napoleon Bonaparte was First Consul and later Emperor of France. Obverses offer his portraits; the reverses bear only wreaths and denominations. Napoleon's medals, however, form a glittering panorama of the early



Wedding Medal, 1911. By Rudolph Marschall. Bronze silverplate 80mm.

successes of a young and unknown Corsican officer, recording his epic battles and conquests, elevation to the purple, and the restructuring of Europe. Medals document his ultimate defeat, exile, death and finally the Return of the Ashes to the Invalides.



Emperor Karl at the front.

It was the search for numismatic material relating to the last Habsburg that brought me to the world of the medal. In 1953 I found Bertita Harding's best-selling popular biography, *Imperial Twilight*, (Bobbs, Merrill Company, New York, 1939) in the Miami (Florida) Public Library. As with other Harding efforts, *Imperial Twilight* provided colorful highlights a wealth of skillfully explored human drama, though the accuracy of some of her specific details could be arguable. Harding's mother had been a Habsburg court functionary and her work opened an inviting window onto the events of the First World War and the transformation of Europe.

A youthful collector soon found that virtually none of the stirring events of the last Emperor's reign were reflected on the coinage of Austria or Hungary. The long reign of Franz Josef (1848-1916) is recalled by extensive coinage in all metals, but under Karl I only non-portrait iron 20 and two-Heller pieces were struck for circulation in Austria; 20, 10 and 2 Filler in Hungary.

In their monumental catalogue,

Oesterreichische Muenzpraegungen, 1519-1938, V. Miller zu Aichholz, A. Loehr and E. Holzmaier recorded a single portrait coin of the Emperor Karl. This was the gold 20 Kronen with Karl's portrait by Heinrich Kautsch. The Vienna Mint struck 200 pieces on a single day in December 1916. All but one of these coins were then melted, creating a classic "non-collectible" which now graces the cabinet of the Kunsthistorisches Museum. Examining this historic piece was a high point of my March 1977 Vienna visit as International Editor of *Coin World*.

Most popular histories of the war tend to skip over the years 1916-1918, as if the empire ended with Franz Josef's death. The oblivion to which Karl has been consigned is undeserved, but a perceptive collector can learn much through his medals, part of the rich corpus of 19th and 20th century Austrian medallic art. There are no English language guides to this material, and collectors such as myself have had to blaze their own trails. The brief following study had its beginning in 1953 and is the outcome of one collector's decades-long search for medals of the Last Habsburg.

Lack of accessible literature has long discouraged medal collecting in the United States. Coin collectors have taken for granted easily accessible references such as Wayte

Raymond's *Coins of the World*, R.S. Yeoman's *Catalog of Modern World Coins* and the Krause-Mishler *Standard Catalog of World Coins*.

Coming from this background, collectors interested



Schwarzaau Wedding Plaque, 1911. Bronze, 60mm. By Anton Rudolf Weinberger.



Prosit Neujahr Plaque, 1912. Bronze, 101 x 77.3mm. By Stephan Schwarz.

in crossing over to the medal are intimidated by its wide and uncharted expanse. As American medallic literature continues to develop, much uncertainty will be dissipated, but the process may take far longer for world material.

When his life is examined, Karl stands out as an honest and

transparently sincere monarch who wanted the best not only for his own embattled realm, but also for his allies and even his enemies. This is high praise for a century boasting figures of towering evil such as Hitler, Lenin and Stalin. Equally disappointing were well-intentioned but ineffective idealists such as Sun Yat-sen and Woodrow Wilson, or world-class leaders such as Franklin D. Roosevelt and Winston Churchill, who won a world war only to fumble the peace.

Karl was born on Aug. 17, 1887 at Persenbeug, Lower Austria. Married in 1886, his parents were Archduke Otto (1865-1906, son of Franz Josef's brother Karl Ludwig), and Maria Josepha (born Princess of Saxony, daughter of King Georg, sister of Friedrich August III). The baby was baptized Karl (sometimes Carl) Franz Josef.

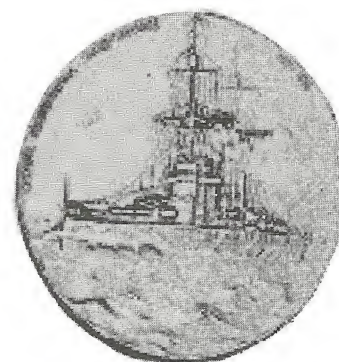
His royal father was known as *schoenste Erzherzog*, or "Most Handsome Archduke," a high-living rake of the Gilded Age whose amorous escapades fascinated Austrian society. In jarring contrast, Maria Josepha was colorless and intensely religious, bequeathing to Karl a scrupulous conscience and genuine desire to live his Catholic faith. After the 1889 suicide of Franz Josef's popular son, Crown Prince Rudolf, Otto's



<- Archduke Otto Birth Medal, 1912. Bronze, 60mm. By Anton Rudolf Weinberger.



Austrian Navy League Medal, 1915. Bronze, 60mm. -> By Arnold Hartig.



brother Franz Ferdinand became Heir Apparent. The new heir shattered Habsburg protocol in 1900 by marrying a Czech noblewoman, Countess Sophie Chotek.

Franz Josef accepted the marriage only at a steep price. The legal settlement stipulated that children born to Franz Ferdinand and Sophie were cut out of the succession, which was settled upon his nephew Karl. The embittered Franz Ferdinand set up an alternate court at the Belvedere Palace in opposition to Franz Josef. He loathed the dominance of the Magyars (Hungarians) under the Compromise of 1868, favoring a greater role for the monarchy's Slavic peoples.

Karl emerged on the world stage on Oct. 21, 1911, when he married Princess Zita of Bourbon-Parma, daughter of the last reigning Duke of this historic Italian State.



Death and Accession Medal, 1916. Zinc, 65mm. By Anton Rudolf Weinberger,



Franz Ferdinand. Austria's multi-national armies fought well from 1914 through late 1917, holding the Russians at the Carpathians, overrunning Serbia and Montenegro, virtually smashing Italy in the 10th Battle of the Isonzo (Caporetto).



Karl Navy and Air Medal, 1915. Zinc, 50mm. By Anton Rudolf Weinberger



Franz Josef died on Nov. 21,



Franz Josef Funeral Plaque, 1916. Bronze, 75 x 48.5mm. By Heinrich Kautsch

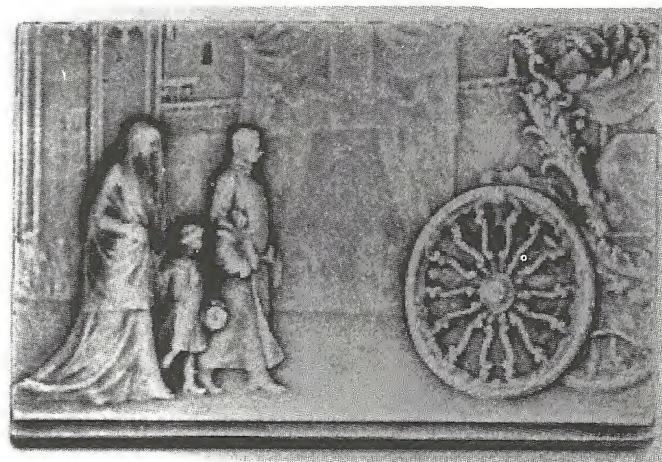
1916, and the 29 year-old Karl became Emperor of Austria, King of Bohemia, Lodomeria and Galicia, Apostolic King of Hungary (and as the coins of the preceding reign put it "etc." After Franz Josef was laid to rest in Vienna's Crypt of the Capuchins, Karl issued his accession proclamation. It included the pledge, *I shall do all in my power to end the horrors and sacrifices of war at the earliest possible moment, and to*



Imperial Accession Plaque, 1916. Bronze, 75.5 x 56mm. By Heinrich Kautsch.

restore the blessings of peace as soon as honor, the interests of our Allies and the cooperation of our enemies will permit.

Wilhelm II's Germany dominated her Austrian partner, and Karl hoped to redress the balance. He planned to strengthen the monarchy through federalization, giving the nationalities a greater stake in a reorganized



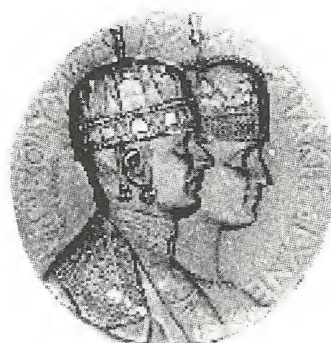
state while he sought peace from the Allies.

At the insistence of Hungarian Prime Minister Stephen Tisza, Karl came to



Vienna Imperial Accession Celebration Medal, 1916. Bronze, 91.5mm. By Arnold Hartig.

Budapest to be crowned on Dec. 30, 1916 as Apostolic King Charles IV of Hungary, (in the Magyar form of name and ordinal *IV. Karolyi*). Wearing the Crown of Saint Stephen, the young King rode a charger to the top of Royal Hill, pointing his sword at the four winds in defiance



IV. Karolyi and Zita Hungarian Coronation Medal, 1916. Zinc, 65.5mm. By Anton Rudolf Weinberger.



<- Hungarian Coronation Medal, 1916. Zinc Oval, 59.6 x 41mm. Unsigned.

IV Karolyi and Zita Hungarian Coronation Medal, 1916. Zinc silvered, 60.5mm. By B. H Mayer, Pfortheim. ->



of Hungary's enemies. In his coronation oath, Karl swore to maintain a constitution that implied Magyar domination over increasingly rebellious minorities.

Wartime circumstances prevented Austrian and Bohemian coronations.

While Count Ottokar



Archduke Otto World in Flames Medal, 1916. Bronze, 30mm. By Heinrich Kautsch



Czernin was Foreign Minister, Karl and Zita made an audacious bid to end the war through the empress' brother, Prince Sixtus of Bourbon-Parma, now a Belgian officer. King Albert of the Belgians authorized Sixtus to relay

French President Raymond Poincare's peace proposals to



Archduke Otto War Dependents Medal, 1917. Bronze 66mm. By Heinrich Kautsch.



Karl's government. Through intermediaries, Karl agreed to urge Germany to return Alsace-Lorraine to France, to restore Belgium and Serbia. As a token of good will, he would add Albania to



Otto Hungarian Coronation Medal, 1916. Zinc Uniface, 31mm. Unsigned.



Serbia's territory, an idea of Poincare's that makes interesting reading today!

Sixtus entered Austria and met the imperial couple at Laxenburg on March 24,

1917. After negotiation, Karl penned the famous "Sixtus letter," urging a peace without annexations that would assure the post-war security of all nations.

British Prime Minister

David Lloyd George was enthusiastic, but the new French government of Alexandre Ribot opposed the proposals. French Prime Minister Georges Clemenceau published the whole Austrian initiative in the Spring of 1918, achieving a near-rupture between Karl and Kaiser Wilhelm II.

By the Fall of 1918, the Central Powers faced defeat. President Woodrow Wilson's Fourteen Points appeared to offer a just peace, and under its siren song, a reconstituted German government sought peace. Some of



Zita, Mother of Free People, Mother, 1916. Bronze, 65.2mm. By Heinrich Kautsch.



Austria-Hungary's restive nationalities now hived off. The Slovenes, Croats and Bosnians joined Serbia to form Yugoslavia. Czechs, Moravians and Slovaks joined in Czecho-Slovakia while other groups united with restored Poland and Greater Romania.



Austria's Decay Medal, 1918. Bronze cast, 58.2mm. By Karl Goetz.

Unable to satisfy the needs of their disparate populations, these successor states soon exhibited many objectionable features of the old monarchy, inspiring American commentator L.H. Robbins' aphorism, "How a minority, reaching majority, seizing authority, hates a minority!"

Now isolated, German-speaking Austrians proclaimed themselves the state of *Deutschösterreich* and an integral part of the new German republic. Karl announced the suspension of his imperial powers but



Vice Admiral Nicholas Horthy Naval Victory Medal, 1916. Cast Iron, 38.5 mm. By Elizabeth von Esseo.

never abdicated. Shown to the door by the new Socialist rulers with the statement, "Herr Habsburg, the taxi is waiting," he first resided with his family at Schloss Eckardtsau in Burgenland before going into impoverished exile in Switzerland.

Karl first appointed the bizarre pro-French Count Michael Karolyi Prime Minister of his Hungarian realm. He never

abdicated as Apostolic King watching helplessly as the erratic Karolyi proclaimed a democratic republic which was promptly overwhelmed by Bela Kun's short-lived but catastrophic Communist regime. After Romanian invasion and pillage, civil war followed, in which the White Army of naval hero Admiral Nicholas Horthy ousted the Reds.

Horthy declared Hungary a monarchy once more. Encouraged by Horthy's monarchism, Karl and Zita made two determined attempts to reclaim their Hungarian throne. The second attempt in October 1921 brought Karl and his royalist force to the outskirts of Budapest. The Little Entente (an uneasy coalition of successor states) threatened Horthy's government with immediate invasion, if Karl was restored.

The Hungarian government delivered the King to Allied representatives and a British naval vessel carried the exiled Habsburg to the remote mid-Atlantic island of Madeira. Confined to a damp, chill mountaintop *quinta*, Karl's wartime lung disease flared. Austrian physicians were denied access by Allied fiat and on April 1, 1922, this man of peace choked to death at age 34, leaving the widowed Zita now pregnant with her eighth child.

In 1938, Austrian Chancellor Kurt von Schuschnigg made a public statement including his reassessment of the Last Habsburg. *No ruler has experienced a fate so ill as that which befell the Emperor Karl. Whether he was a great monarch, was wisely advised at all*



Otto and Regina Von Habsburg Silver Wedding Anniversary Medal, 1961. Silver, 36.1mm. Unsigned.

times, did the right thing always is not the question here. To recognize that he was thoroughly good, brave and honest and a true Austrian who wanted the best and in misfortune bore himself more worthily than many other men would have done is to assert the truth --- and this truth has been suppressed far too long."

Zita lived on a widow for nearly 70 years, dying at age 96 in a Swiss convent on March 14, 1989. During the inter-war period she lived in Spain and Belgium; in World War II at Tuxedo Park, New York. Upon her death she received a state funeral in Vienna attended by Austrian President Kurt Waldheim. Vienna's Archbishop Hans Hermann Groer celebrated the funeral Mass. The Josef Haydn's imperial anthem, *Gott erhalte unsern Kaiser* was sung and the Empress' coffin was carried to the Crypt of the Capuchins by the same state coach which bore Franz Josef 73 years earlier.

Her eldest son Otto was Habsburg claimant on his father's death and issued several medals. He opposed the 1938 Anschluss, and Nazi dictator Adolf Hitler retaliated by placing a huge price on his head. Residing in the United States in World War II, Otto figured in President Franklin D. Roosevelt's flirtation with a post-war Habsburg restoration. Today he is a member of the European Parliament and made the headlines with his son Karl with a visit to Sarajevo shortly after the devastating war in Bosnia.

A numismatic epilogue was provided by the Republic of Austria in 1999 by the inclusion of a .986 Gold 1,000 Schilling presenting a facing uniformed bust of Karl as the last unit in its commemorative coin program *Schicksale in Hause Habsburg*, presented in English as "Great Tragedies of

the House of Habsburg."

The Medals - a Catalogue

The earliest medals in the writer's collection relate to the marriage of Karl and Zita. It seems certain that a medal was struck for the wedding of Archduke Otto and Maria Josepha, and possibly a medal hailed the future Emperor's birth. The author will appreciate and information on this subject from the readers. A medal hails the birth of the couple's first child, the Archduke Otto, in 1912.

The second category is composed of medals struck 1914-1916 hailing the young Heir Apparent and the Monarchy's fighting forces. The earliest strikes were in Bronze, while war strikes appear in Zinc-filled Copper shells and pure Zinc.

A number of medals and plaquettes mark the funeral of Franz Josef and Karl's accession to the Austrian throne. A distinctive group hails the Hungarian Coronation. Several medals were struck at this time portraying the boy-Archduke Otto, and others of Empress Zita alone.

A single memorial medal is known to this writer, described below. A wartime medal of the future Regent Admiral Horthy is included along with a latter-day issue of Archduke Otto as pretender. Illustrations following will be essentially actual size and the diameters of the specimens illustrated will appear in each description. All edges are plain unless otherwise indicated.

A note on heraldry: two forms of shield appear on Austrian medals of this era. First is the three-part "Genealogical" Arms of the House of Habsburg, composed of a red lion on gold field, the red-white-red stripes of

Austria and a bend (diagonal bar) bearing the Martlets of Lorraine. After 1916, coins and some medals present the *Bindenschild*, the simple red-white-red of Austria alone.

Karl and Zita Wedding Medals

1. Karl Franz Josef and Zita Wedding Medal, 1911. Bronze silverplate, 80mm. By Rudolph Marschall. Obv Conjoined busts r., Karl in uniform with three stars on standing collar, Zita in "Gibson Girl" pompadour. *CAROL. FRANC. JOS. A.A. ZITA BORB. DVC. PARM.* Minute R. *MARSCHALL/FEC.* Rev Archducal crown over genealogical Arms of Habsburg, Bourbon Parma Arms: three fleur de lis in bordure of eight scallop shells, rose wreath below. *IN MEMORIAM FELICISSIMI MATRIMONII, DIE XXI. OCT. MCMXI.* Antique Silver patina. (Also struck in wartime Zinc).

Rudolph Ferdinand Marschall was a major luminary of the golden age of modern Austrian medallic art. He was active from the early 1890's and his work occupies almost seven pages in Leonard Forrer's "Biographical Dictionary of Medallists," with two additional pages in the Volume VIII Supplement.

2. Karl Franz Josef and Zita Wedding Medal, 1911. Bronze, 55mm. Signed FK, Franz Kounitzky. Obv Zita facing at l. in full-blown pompadour, Karl r. in simple three-star uniform, Golden Fleece partly tucked into tunic. Rev Draped male hangs garland framing view of Schwarzaau with bridge, sans-serif legend *ERZHERZOG = KARL = FRANZ = JOSEF = PRINZESSIN ZITA = v. PARMA, ZUR VERMAELUNG = 1911.* Medium brown patina.

Kounitzky excelled in medallic portraiture, beginning his productive career in the first years of the 20th century. Low relief and sans-serif lettering were among his "trademarks."

3. Karl Franz Josef and Zita Schwarzaau Wedding Plaquette, 1911. Bronze uniface, 60 x 60mm. By Anton Rudolf Weinberger. Conjoined busts r. in octagonal field, cherubs, imperial crown above, incuse *SCHWARZAU, 21. OCT. 1911, AD MATRIMONIUM*, raised *KFJ, ZBP* at corners. Light gold-tan patina.

4. Prosit Neujahr Wedding Plaquette, 1912. Bronze, 101 x 77.3mm. By Stephan Schwarz. Obv Conjoined busts r., Uniformed Karl, Zita in gown r. in octagonal frame, small oval crowned shields below, Habsburg reversed with lion facing viewer's right. *ERZHERZOG CARL FRANZ JOSEF/ ZITA Vo/n BOURBON PRINCESSIN/ Vo/n PARMA VERMAHLT AM 21.X.1911.* Rev Blank, *PROSIT NEUJAHR/ AM BRAND 1912.* Light brown patina.

5. Archduchess Zita Medal, 1911. Zinc oval uniface, 60.5 x 58.5mm. Style of Rudolph Marschall. Youthful "Gibson girl" bust r., *ERZHERZOGIN ZITA* at left border.

This is probably a later strike in wartime metal.

6. Archduke Otto Birth Medal, 1912. Bronze, 60mm. By Anton Rudolf Weinberger. Obv Conjoined busts r. of Zita and Karl in uniform with single star on standing collar. *ARCHIDVCISSA ZITA ARCHIDVX CAROLVS F.J.* Exergue, imperial crown in glory. Rev Infant on flying double eagle, wielding orb and sword, genealogical Arms of Habsburg over Villa

Wartholz. Sans-serif concentric legend *IN MEMORIAM FELICISSIMI DIEI, QUO IN VILLA WARTHOLZ PROPE REICHENAU SITA/ NATUS EST ARCHIDUX* (Crown) *FRANCISCVS JOSEPH. DIE 20.NOV. - 1912.* Tan-gold patina.

Archduke Karl Franz Josef Wartime Medals

7. Many Enemies, Much Honor Medal, 1915. Copper shells Zinc-filled, 60mm. By Anton Rudolf Weinberger. Obv Heir Apparent's bust r. in Hussar uniform, three stars on collar, *ERZHERZOG ===== CARL F.J. TRONFOLGER*. Rev Standing armored warrior with sword, composite shield of Germany, Austria (Hungary on double eagle's breast shield), Ottoman Empire. *VIEL FEIND VIEL EHR' - GOTT MIT UNS MCMXV.* Deep red-brown patina.

This is a standard patriotic reverse seen on a variety of medals of the Central Powers. Examination of the rim reveals its composite construction. An effort was made here to continue quality before going over wholly to Zinc. This was the year in which conscientious German medal makers stamped IMIT. BRONZE on their first Zinc offerings.

8. Karl Navy and Air Medal, 1915. Zinc, 50mm. By Anton Rudolf Weinberger. Bust r. in naval uniform and cap, *ERZHERZOG THRONFOLGER CARL FRANZ JOSEF*. Rev Warship under full steam, U-boat flying Austrian flag, monoplane and flying boat above, *MCMXV.* Gray patina.

9. Austrian Navy League War Relief Medal, 1915. Bronze, 60mm. By Arnold

Hartig. Obv Bare headed Karl in naval uniform l., tiny *ERZH. KARL/ FRANZ JOSEF* in right field. Rev Cruiser *S.M.S. Tegethoff* steaming l., *OESTERR. FLOTTENVEREIN. KRIEGSFUERSORGE 1914-1915.* Olive-tan patina.

10. Archduke Karl Franz Josef Gedenkthaler, 1915. Zinc, 1915. By Mayer & Wilhelm, Stuttgart. Large bust nearly facing, *ERZHERZOG KARL FRANZ JOSEPH*. Rev Imperial Eagle with Hungarian Arms under genealogical Arms on breast. Names of four Central Powers appear over, links with incuse names of eight Allies below. Silver-gray patina.

11. Heir Apparent Karl Franz Josef Gedenkthaler, 1916. Zinc, 33.3mm. By Franz Kounitzky, struck by L. Chr. Lauer, Nuernberg. Small uniformed bust in cape nearly facing, *THRONFOLGr KARL FRANZ JOSEF*. Rev Austrian infantry charging, *VIRIBVS VNITIS, 1914-1916.* Ebony patina.

Gedenkthaler were originally a popular, privately struck German medal type created before commemorative coins were re-introduced in 1908. They were deliberately coin-like and often bore an edge inscription EIN GEDENKTHALER or GEDENKMUENZE. A flood of high quality pieces greeted war in August 1914, most edge-marked .990 SILBER. As the war dragged on and Silver became a critical material, Bronze, bronzed Zinc marked IMIT. BRONZE, and pure Zinc pieces appeared

Imperial Accession Medals

12. Franz Josef Funeral Plaque, 1916.

Bronze, 75 x 48.5mm. By Heinrich Kautsch. Obv Aged bust in laurel over palm and veiled imperial and Holy crowns. 10-line incuse Latin inscription notes Translation to the Sepulcher of his Fathers, lauds his care for war victims and for the Society of the Black Cross, *IN MEMORIAM/ IMPERATORIS/ FRANCISCI JOSEPH I/ AD SEPULCRA PATRVM TRANSLATI/ PIE DEDERVIM/ CAES. REG. MAGISTRATVS/ DAMNIS BELLI CVRANDIS PROVIDENS/ ET SOCIETAS/ CRUCE NIGRA GILVAQVE ORNATA / XXX. XI. MCMXVI*. Rev Based on news photos of the event, Karl in greatcoat, youthful Otto, heavily veiled Zita walk behind imperial funeral coach. Tan-gold patina, PE.

13. Karl I Imperial Accession Plaquette, 1916. Bronze, 75.5 x 56mm. By Heinrich Kautsch. Obv Uniformed bust with Golden Fleece l. in laurel circle, cartouche below inscribed *CAROLVS/ .IMP. ET .REX*. Rev Austria stands with sword at pedestal holding imperial crown, orb, scepter and constitution, incuse *CAROLVS PRIMVS/ AUSTRIAE IMPERIVM/ SUSCEPIT/ DIE XXI. NOVEMBRIS. MCMXVI*. Tan-gold patina, PE.

14. Death and Accession Medal, 1916, Zinc, 65mm. By Anton Rudolf Weinberger. Obv Young Emperor stands at Franz Josef's bier, imperial crown, Holy Crown of Saint Stephen and orb over *IN MEMORIA AETERNA/ ERIT JUSTUS*, In Eternal Memory He will be 'The Just.' Legend above *FRANCISCUS JOSEPHUS I. I.R +/ 21. XI. MCMXVI, CAROLUS I. R*. Rev Large genealogical Arms, wheat-crowned Hungary, grape-crowned Austria, *MORIAMVR PRO REGE NOSTRO -*

AUSTRIA ERIT IN ORBE ULTIMO. Silver-gray patina, PE.

Here is a bold design, singularly ill-served by its metallic medium, wartime Zinc.

15. Vienna Imperial Accession Celebration Medal, 1916. Bronze, 91.5mm. By Arnold Hartig. Obv Half-length conjoined busts of Karl in uniform and greatcoat, Zita in diadem, pearls. *KARL I. KAISER V. OESTERREICH APOSTOLISCHE KOENIG V. UNGARN U. ZITA KAISERIN U. KOENIGIN*. Rev Heroic warrior and Victory in sky, Mother and children, councilor, wounded soldier, infantryman, nurses and elderly gaze toward Schoenbrunn. City Arms, *21 NOVEMBER 1916* in exergue. Legend *DIE K.K. REICHSHAUPT. U. RESIDENZSTADT WIEN ZUR FEIER DER THRONBESTEIGERUNG*. Deep coppery-brown patina, PE.

16. Zita Mother of Free People Medal, Ca. 1916. Bronze, 65.2mm. By Heinrich Kautsch. Obv Bust l. in diadem and cape, *ZITA. IMP. .ET. REG.* Rev Zita with children, incuse *LIBERIS POPVLI/ PATRIAE/ MATER*. Glossy brown patina.

Hungarian Coronation Medals

17. IV. Karolyi and Zita Hungarian Coronation Medal, 1916. Zinc, 65.5mm. By Anton Rudolf Weinberger. Obv Conjoined busts r., King in Holy Crown and Cloak of Saint Stephen (the cloak was actually that of Stephen's spouse Gisela). Zita in crown of Maria Theresa. Magyar legend *IV. KAROLYI MAGYAR AP. KIR. ZITA KIRALYNE*. Rev King on charger, *IV. KAROLYI*, date *MCMXVI/ XII. XXX*.

Hungarian Coronation Medal, 1916. Zinc oval, 59.5 x 41mm. Unsigned. Obv *IV. KAROLYI* on charger points Sword of Attila at the four winds. Rev Archbishop Czernoch administers Coronation Oath, 1916 / *DECEMBER 30*. Ebony patina.

18. IV. Karolyi and Zita Hungarian Coronation Medal, 1916, Zinc silvered, 60.5mm. Struck by B.H. Mayer, Pforzheim. Conjoined busts l., King in Hussar uniform. *IV. KAROLYI MAGYARORSZAG APOSTOLI KIRALYA ES ZITA/ KIRALYNE MEGKORONAZASA EMLEKERE 1916 DECEMBER 30*. Rev Laurel wreath, *JSTEN/ ALDO MEG/ A MAGYART*. Somewhat uneven silvery surfaces

Medals of Archduke Otto

19. Archduke Otto World in Flames Medal, 1916. Bronze rhombus, 30mm. By Heinrich Kautsch. Obv Boy's bust r., *FRANCISCVS/ JOSEPHUS/ OTTO* in r. field., exergue *NAT. DIE. XX Nov./ MDCCCXII **. Rev Genealogical Arms, *FLAGRANTE - TERRARUM- ORBE - 1914-1916*. Tan-gold patina.

20. Otto Hungarian Coronation Medal, 1916. Zinc uniface, 31mm. Style of Anton Rudolf Weinberger. Boy's bust in ermine collar, plumed shako, *OTTO* at l., *TRONOKOROS/ 1916* in exergue. Gray patina.

21. Archduke Franz Josef Otto War Dependents Medal, 1917. Bronze, 66mm. By Heinrich Kautsch. Obv Boy's bust in court

costume with Golden Fleece r., *.FRANCISCVS .IOS. .OTTO. .1917*. Rev Ornate floral border, *INDIGENTIS. BELLATORVM*, For Warriors' Indigents, around archdually crowned Genealogical Arms. Tan-gold patina.

Satirical Medals

22. Austria's Decay Medal, 1918. Bronze cast, 58.2mm. By Karl Goetz. Kienast 212. Obv Emperor Karl rows away from steamship *Hohenzollern, 28 Okt*. Rowboat *Karl I* flies a small American flag, mocking his attempts to achieve peace through President Woodrow Wilson. Rev Hungarian angel grasps Holy Crown at l., double eagle drops orb as genealogical Arms splits down middle, *1 9 1 8* above. Light brown patina.

See Kienast, Gunther W. The Medals of Karl Goetz. Artus Company, Cleveland, Ohio, 1967, 1980.

The Aftermath

23. Karl I Death Medal, 1922. Bronze 60mm. Unsigned. Obv Half-length bust in Field Marshal's uniform and cape over imperial eagle bearing *Bindenschild*, the red-white-red Austrian Arms. Legend *CAROLVS. IMP. AUSTR. REX. BOH. ETC. ET. AP. REX. HUNG.* Rev Mourning warrior, women and children surround Karl standing in Hungarian coronation robes, surrounded by 12 shields including Hungary, Croatia, Dalmatia, Bosnia, Slavonia, and the Austrian provinces. Vital dates ** 17. VIII. 1887/ +1. IV. 1922* appear in exergue, legend *QVI PRO POPVLIS SVIS MARTYR MORTVVS EST*, Who died a Martyr for His Peoples.

Unknown patina.

This medal was lot 1137 in the Auktionshaus H.D. Rauch Fixed Price List of August 1993, offered at 300 Schilling. It is a powerful statement of Legitimist feeling, about which the author would like to learn more.

24. Vice Admiral Nicholas Horthy Medal, 1916. Cast Iron, 38.5mm. By Elizabeth von Esseo. Bare head l., *M. VON. HORTHY. KOM. S.M.S. NOVARA*, Horthy Commander of S.M.S. Novara. Rev Cruiser advancing with guns blazing, *ANO D. MCMXVI*. Black patina.

25. Otto and Regina 25th Wedding Anniversary Medal, 1976. .999 Silver, 36.1mm. 19.71 grams. Reeded edge. Obv Otto and spouse Regina of Sachsen-Meiningen in informal pose, *OTTO -*

REGINA, 1951-1976. Rev High crowned Madonna and Child, *MAGNA MATER AUSTRIAE . DOMINA HUNGARORUM . MATER GENTIUM SLAVORUM*, Great Mother of Austria, Lady of the Hungarians, Mother of the Slav Peoples. Coin relief and finish.

Barred by the republic's anti-Habsburg laws as long as he remained the claimant to his dynasty's historic rights, Otto ultimately renounced his claims to his brother Archduke Rudolf. Now known as Dr. Otto von Habsburg, he triumphantly toured Austria with his wife and children, thanking crowds "for their loyalty," though loyalty to what was left unsaid. Today he is active in the Pan-European movement but will always be closely identified with his family's historic role in the eyes of loyal monarchists.

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An Unadopted Indian Peace Medal Reverse

By Mike Hodder

What may be the design for an unadopted Indian Peace Medal reverse has recently been rediscovered. Found by New York City dealer Tony Terranova, the design is in the form of a watercolor framed under glass and signed "S. Eastman". The life size illustration accompanying this article clearly shows the design in all its detail, save for the color.

The design shows a white American standing on the left shaking hands with an Indian standing on the right. The American is dressed in the style of the late 1840's and early 1850s, wearing a frock coat, tight trousers, and a very large beaver hat of the stove pipe style on his head. The Indian standing to the right is dressed in what appears to be long, flowing buckskins. Over his right shoulder, dropping down half way across his left arm, he carries a quiver in which are at least three arrows. His hair is cut in the style of the northern plains Indians, much like the Osage, with a long tuft on the top and down the back ornamented with a single feather standing up, while other feathers hang down behind his left temple.

In the immediate background, between the two standing figures, is a large United States flag partly drooping on the ground. Between the two standing figures are a heavy plow with a mould board but no coulter. Against the plow leans an axe. These two tools are obviously symbolic of settlement and agriculture. In the left background is the Union shield surmounted by an eagle which bears in its beak a ribbon emblazoned E. PLURIBUS UNUM. In the far right background are two plains Indian style teepees, one with its entrance hole open and facing the viewer.

The whole design is encircled by a band at the top of which are the figures of a sphinx and a peace pipe. This motif will be immediately recognized as that found on the top of the Happy White United medals dated 1764, 1766, and 1780 (as well as the undated ones). Presumably, Eastman must have seen

one of these, or a rendition if one, and decided to incorporate that element into his own design. The fact that Eastman's design is slightly oval further distinguishes it from Willson's adopted medal, as well as from every other Indian Peace medal between Washington's last of 1795 and Hayes' of 1877.

The overall design is very reminiscent of that adopted for the first time on the reverse of the 1850 Millard Fillmore medal, designed by Joseph Willson. Willson's reverse also shows a settler standing facing an Indian with a plow and axe on the ground between them. Behind the pair in Wilson's design is also a large American flag, only on Wilson's rendition it is unfurled and displayed, while on Eastman's it is partially draped. Eastman's design shows an Indian settlement in the right background while Wilson's bears only a scene of settled white agriculture with no signs of Indian habitation. In addition, Wilson's Indian is very much like the standard wooden cigar store Indian of the period while Eastman's looks more like a real person, an Indian of the style one might find in Catlin or McKenny & Hall. Eastman's design has no inscription, whereas Willson's carries the slogan "Labor, Honor, Virtue" at the top.

Eastman designed his drawing with a distinct border and an ornament at the top, much like a medal. Clinching the argument for me, that Eastman's drawing was for an unadopted Indian Peace medal reverse, is the fact that he drew in at the top a small round circle like the one we can see on copper Indian Peace Medals made for collectors. These circles were in the dies and were meant as guides to show where the hole should be drilled for the suspension ribbon. The circle has no other design function in Eastman's drawing than to represent the suspension hole in a medal. It is for this reason, as well as the obvious similarities to the adopted Willson design, that I feel that Eastman's drawing was

made as a "pattern" for an unadopted Indian Peace Medal.

Neither Prucha nor Belden offer much information about the design process for the Fillmore medal reverse beyond saying that Willson had influential friends in Washington who helped him get the contract, including his mentor Salathiel Ellis and New York Democratic kingmaker Ransom Gillet, who as much as ordered President Fillmore to sit for Willson. Julian and Loubat are not much help, either. Apart from having powerful friends, Willson seems to have had little else to recommend him for the job of creating a brand new design for the Indian Peace Medal reverse, which had remained essentially unchanged since Jefferson's day. Willson (1825-57) spent almost all his professional career as a sculptor and cameo engraver working under Salathiel Ellis, first in New York, later in Washington, D.C. He was only 32 when he died.

By contrast, Seth Eastman was more than qualified to design a medal to be presented to Indians as a sign of peace and friendship with white America. He was born in Maine in 1808 and died in Washington, D.C. in 1875. He graduated from West Point as a second lieutenant in July, 1829 and was sent to Fort Crawford at Prairie du Chien, on the left bank of the Mississippi about two miles above the mouth of the Wisconsin River. Eastman began drawing the local Indians immediately upon his arrival and when he was reassigned to Fort Snelling, at the confluence of the Minnesota and Mississippi in 1830, he continued his work. Between 1830 and 1834 Eastman accompanied various topographical expeditions in the west, mapping the land and sketching Indians. In 1834 he was appointed an assistant master of drawing at West Point, where he was promoted to first lieutenant in 1836 and captain in 1839. Eastman continued teaching drawing at West Point until 1840.

In 1841, Eastman returned to Fort Snelling. He remained at that post until called to Washington, D.C., in 1849. His book, entitled "Dakotah", was published that year and became the basis for Longfellow's poem



Preliminary Sketch of Eastman's Proposed Indian Peace Medal Reverse

"Hiawatha". Two years later, Eastman was commissioned to illustrate the six volume Congressional history of the American Indians authored by Henry R. Schoolcraft. In 1853, he was given the job of designing the Commander Duncan Nathaniel Ingraham naval medal (Julian NA 26). After further service in Texas and Utah, Eastman was retired in 1863 and brevetted brigadier general in 1866. His last years were spent in decorating the Capitol building with scenes of frontier life.

Unfortunately, Eastman did not date his drawing. However, given the facts that the drawing almost certainly appears to be a design for an unadopted Indian Peace Medal reverse, that its type is essentially that of the type of 1850, that Eastman was well known as an artist of Indian subjects, was in Washington, D.C. in 1850, worked on the official Congressional history of Indians in 1851, and later designed the Ingraham medal for the Mint in 1853, all suggest that Eastman's drawing was submitted to the Indian Office in 1850 in a design competition that he lost to a lesser artist who happened to have influential friends.

A MEDALIST'S BOOK SHELF

Book Reviews by David T. Alexander

The Indian Peace Medals of George III, or His Majesty's Sometime Allies

By John W. Adams. Crestline, California, George Frederick Kolbe, 1999. Hard cover, 164 pages, illustrated. Regular edition comprising 500 copies.

John W. Adams' most recent work is the most significant contribution to the literature of early American medals since Francis Paul Prucha's *Indian Peace Medals* made its appearance in 1971. With his latest work, author Adams has confirmed his status as one of the present generation's premier medallic researchers and most accomplished writers. This remarkable new book can be placed on library shelves next to his previously published works on early American copper coins, medals mandated by the Continental Congress and the history of U.S. numismatic auction literature.

Those familiar with Adams' earlier efforts are not surprised to find that *Indian Peace Medals of George III* will also appeal powerfully to connoisseurs of fine printing and binding. Indeed, Adams' labors in Indian Peace Medals resulted in the creation of a sumptuous book as well as a medallic reference of the greatest importance. The volume was printed by letterpress at the Bird and Bull Press on mouldmade paper from Dante types composed by Michael and Winifred Bixler. The plates were printed by Stinehour Press and the rich crimson cover duplicates the suspension ribbons issued with George III's Indian Peace Medals.

This hand-made paper is acid-free and the paper-maker's Durer-esque colophon floats before the reader's eyes, embedded in

some pages. No effort has been spared to make this exciting volume a *tour de force* of numismatic literature and de luxe book production. With George F. Kolbe as publisher, the reader should feel no surprise at the sheer physical excellence of this book.

As the century ends, the dramatically quickening pace of original research is transforming our understanding of American medallic history, just as it has brought new life to the long-fallow field of American Colonial coinage. Old myths are yielding to historical reality and long-held notions are being rectified by the work of medallic scholars such as Adams Michael J. Hodder and R.W. Julian. Its members are striving to assure that the newly established *Medal Collectors of America* will play a leading role in this ongoing renewal.

Adams' research places the medals in a solid chronological relationship with the stirring events that determined the history of British North America. These were the pivotal years between the death of King George II in 1760 and the death of his long-lived successor, King George III in 1820. The medals themselves have been catalogued and studied earlier by American and Canadian numismatic pioneers, including Robert W. McLachlan (1886, 1899), Charles Wyllys Betts (1894), E. Zay (1892), Pierre Napoleon Breton (1894) and Victor Morin (1916). Many later collectors, dealers and researchers were also fascinated by this series, from Lyman Low to Wayne Raymond and George J. Fuld.

Adams notes that these pioneers studied the medals as *numismatic objects*, detached from the world in which they played an important role. He has studied them in the context of the great events of their time

including the British conquest of Canada, the glory years of the First British Empire, the American War of Independence, the expansion of the new United States and the War of 1812.

Adams delved deeply into the primary sources, specifically into the archives of the era, to construct a definitive chronology for the medals' issue that may startle collectors familiar only with "conventional wisdom," based on the often erroneous conclusions of 19th century cataloguers. In the same spirit as a reviewer of mystery novels, this reviewer will not reveal the author's conclusions here, but will only urge the reader to seek them in the Adams book itself! The effort will be well rewarded.

Adams provides an in-depth review of the *Montreal, Happy While United, Lion and Wolf, George and Charlotte, George III Young and Old Bust Medals*. He examines the work of Colonial engravers and goldsmiths such as Myer Myers, D.C. Fueter and Michael De Bruhls and their roles in creating the early types. He examines the work of British statesman such as the Indians' admirer Sir William Johnson, and his nephew Sir Guy Johnson, contrasting their outlook with the penny-pinching General Amherst, whose contempt for Indians and medals devastated British influence among friendly tribes.

In researching the events of the American Revolution from the British perspective, Adams sheds light on the role of British commander General John Burgoyne with those Indian Peace Medals that contemporary Americans called "Burgoyne's Medals." The activities of Burgoyne's nemesis, Lord George Germaine, on medal diplomacy explains several mysteries of

dating the undated medals that thoroughly confused earlier researchers.

Perhaps Adams' most remarkable achievement is his exposition of the "the Indian Perspective" on Peace Medals and their importance in French, Spanish, British and ultimately American relations with the recipients of these treasured silver objects. Only through such knowledge of the Indians' view can the importance of the medals be understood. Showing a rare mastery of existing data, Adams provides a wealth of detailed metrological information, a definitive census of each medal type, and pedigrees for existing medals in public collections and private hands. His resulting insights into medal rarity are of the greatest importance.

The Indian Peace Medals of George III can be obtained at \$165.00 per copy from George Frederick Kolbe, Post Office Drawer 3100, Crestline CA 92325-3100.

Medallic Portraits of Washington. By Russell Rulau and George Fuld, Second Edition in Consultation with Q. David Bowers. Iola, Wisconsin, Krause Publications, 1999. Hard cover, 322 pages, profusely illustrated.

The appearance of the Centennial Edition of this work in 1985 was a landmark in American medallic research. That book was a definitive revision of William S. Baker's original work of 1885, which had undergone a partial revision in 1965 by George Fuld.

"Baker" has remained the definitive reference in the vast field of Washington medals, the most important, sought-after and costly category of American numismatic collectibles in the mid-19th century. Baker

numbers and the Rulau-Fuld extension of them remain the basic reference citation to this series.

The new edition represents a considerable expansion on the 1985 revision, compiled with the assistance of a number of active contributors. Pricing information has been expanded by plentiful auction records, provided by such firms as Stack's, Bowers & Merena Galleries, Presidential Coin and Antique (H. Joseph Levine) and others. Indeed the wealth of auction realizations testifies to the very real revival of interest in Washington material in modern America.

Here a reviewer's note! A traditional term for Washington collectibles often used is *Washingtonia*. Properly speaking, *Washingtonia* is the genus name of a majestic palm tree of the South and Pacific region. *Washingtoniana* is to be preferred for medals and tokens on linguistic, historic and grammatical grounds. Lincoln material, after all, is referred to as *Lincolniana*, not *Lincolnia*.

A major step forward for *Medallic Portraits of Washington* is the handsome hard cover, an innovation among Krause's vast stable of more than 600 book titles now in print. Internally the photography and layout are typically Krause although the connoisseur might sigh for a more snappy look than a purely commercial product can reasonably be expected to present.

In a work of this size, originally begun before the computer database revolution, there is some delay in getting the most up to date information into place. A single example might be the *Washingtoniana* treated over the last eight years in this reviewer's *Coin World* column, *The Research Desk*. Much new information is expected to come from Q. David Bowers' handling of the great Schuster

Collection of *Washingtoniana*, whose sale during 1999 is one of the real motivations for the new book's appearance this year.

Looking over the vast panorama of Washington coins, medals and tokens presented by Fuld and Rulau, the collector can only feel gratitude for the finished product in its new purple-red hard cover, overlooking the few faults until the appearance of a THIRD revised edition, which is sure to appear to serve this continually expanding collecting area.

Medallic Portraits of Washington is available from Krause Publications, Book Department, 700 East State Street, Iola WI 54990-0001 at \$34.95 per copy plus \$3.25 for shipping. The volume is also widely available from leading coin dealers and book sellers across the country.

MCA OFFICERS ELECTED AT AUGUST 1999 MEETING

Medal Collectors of America members attending our second annual meeting on August 12, 1999 elected a full slate of officers to serve our organization. The meeting convened at the Chicago convention of the American Numismatic Association with 30 members in attendance. The following officers and directors were elected:

President, Secretary-Treasurer.

David T. Alexander, Mahopac, N.Y.

Vice President.

Michael J. Hodder, Wolfeboro, N.H.

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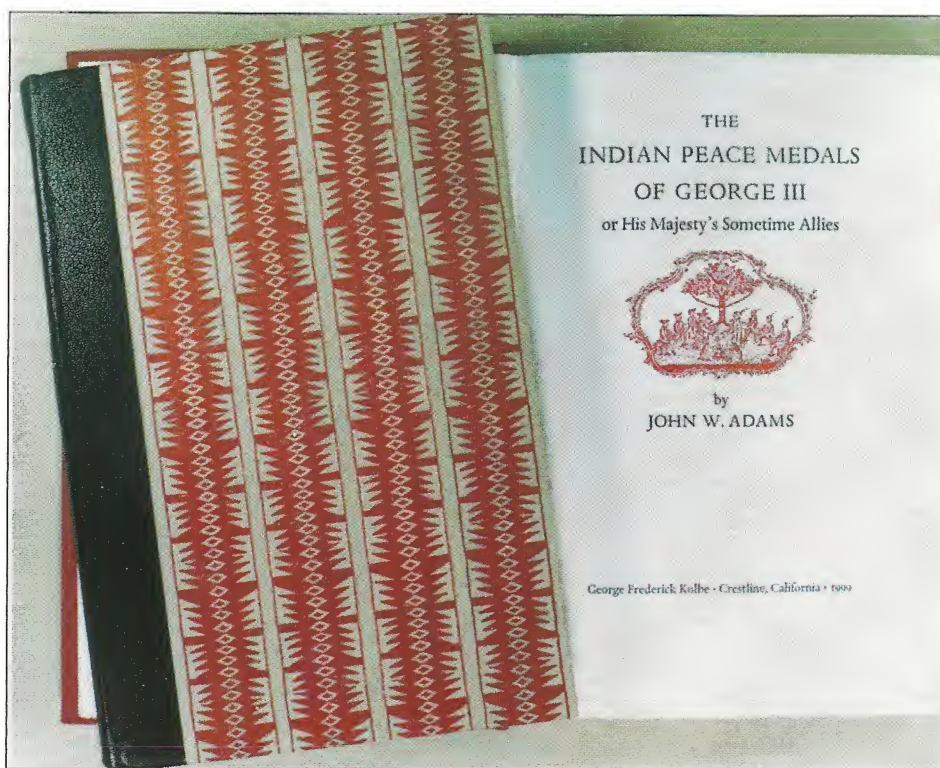
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Notes

"It is a puzzling fact that for a tradition so relatively recent, so little contemporary information survives about (Indian Peace) medals... Adams has gone to enormous lengths to unravel a complicated story, and he is to be congratulated for a job well done." — DANIEL FEARON



DELUXE EDITION IN LEFT FOREGROUND • CLOTHBOUND EDITION IN BACKGROUND

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by John W. Adams • Crestline, 1999

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